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# *The* ART DIGEST

*Combined with THE ARGUS of San Francisco*

*The News-Magazine of Art*



"PORTRAIT OF ELIZABETH BOWDOIN PITTS," BY JOSEPH BLACKBURN.

*In Detroit's Loan Exhibition of American Colonial and Federal Art. See page 8.*

MID-FEBRUARY 1930

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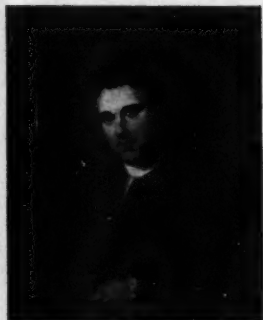
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VOL. IV—Mid-February, 1930—No. 10

## What They Say

GOOD—

"After nearly three years of enjoying your maga-  
zine, I feel I must make some expression of gratitude  
to you for publishing it. Honestly, I've learned more  
about art and how to appreciate it from that little  
magazine than through all other sources put together."  
—Gertrude Vaughn, Editor, Woman's Page of the Red-  
lands (Cal.) "Daily Facts."

AND NOT SO GOOD—

"Frankly, I do not care much for THE ART DIGEST.  
It makes me think of water-thinned milk. There is  
some very amateurish writing in it. To inflict your  
readers with the column of explanation and apology  
that you did in the article on the Michigan annual I  
think terrible—unexcusable under any circumstances.  
If I run into just a little more of such dribble I  
know that my interest in THE ART DIGEST is going to  
wane quickly. Don't burden your readers with your  
troubles, is my suggestion. We are not in the least  
interested. Now that I have got that off my chest, let  
me compliment you on what a creditable magazine  
you have turned out in such a short while."—Carl  
Bredemeier, Holland, N.Y.

TOO GENERAL—

"The field covered by THE ART DIGEST is too general  
and it requires too much time to go through it to gain

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the news particularly interesting to me."—Gilbert D. Webb, San Francisco.

### COVERS BOTH FIELDS—

"This is the only art magazine that completely covers both the fields of academic and modernist art, and therefore I consider it more of an authority than if it leaned toward one or the other branches."—Forest Huttenlocher, President, Farm Property Mutual Insurance Company of Iowa.

### A VOICE FROM CANADA—

"I got fed up with the various art journals, European and American, and decided to be free from them. I wished, as I am a landscape painter, to be alone with nature and not suffer the contamination of all the 'isms' that like fever germs infect the air; for I wanted the truth as I can see it, and to dig for it alone. But, after all, THE ART DIGEST reminds me it is well that one should know what is going on even if a great deal of it disagrees with one's artistic digestion. This jazz age has got art expression into a slipshod disorderly creation of the scarcely worth while. There is true modernism which is nothing else than good art, which belongs to any age. . . . An unsophisticated trust in the great truth hidden in nature is needed. It is well to have knowledge and when it does not lead to intellectual snobbery, cynicism and decadence, all is well. To be away from coterie, confronted with nature, keeps one humble."—Homer Watson, Dover, Ont.

### INDISPENSABLE—

"Your magazine is quite indispensable."—Mrs. C. Lillian Hounsell, Glendale, Cal.

### MUCH ENJOYED—

"I have always enjoyed reading THE ART DIGEST very much."—Mrs. Edwin J. Tietz, Park Ridge, Ill.

### ONE OF THE BEST—

"I consider your magazine one of the best if not the best published."—Mrs. S. H. Campbell, Chattanooga, Tenn.

### SHOWS THE TREND—

"I like your magazine and recommend it to artists here. It is particularly useful in a place like this, so far from a big art center, in giving us some idea of the trend which the painting of today is taking. I don't think it could be any better."—Mrs. E. E. McFadden, San Antonio, Tex.

### KEEPING UP-TO-DATE—

"I would indeed feel myself rather a back number without it."—Mrs. Niels-Eske Brock, Brooklyn, N.Y.

### "VERSATILE"—

"I want to say a word or so of my personal observation and appreciation of your fine work in publishing THE ART DIGEST. As you know last year I was directing the Art Center here and closer in contact with the artists and conditions. I noted that this magazine was eagerly looked for by those who had learned its fine values. I once heard a man say, 'Well this is one magazine which is not too modern but has a dignified conservatism, with the ability to touch the phases of modern art with understanding and appreciation, so that one feels this work is versatile.' This was by a discriminating artist and reader."—Kenie Burdett, Cleveland, O.

### "EFFICIENT AND SUFFICIENT"—

"Your delightfully efficient and sufficient paper is a recurring joy to those of us who live rather at the end of the trail, as I do. It keeps me in touch with the trend of things artistic as nothing else does and I cannot be sufficiently grateful to you for the brave struggle you made during the initial months."—Dewey Woodward, President, Florida Federation of Arts.

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A COMPENDIUM OF THE ART NEWS AND  
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Volume IV

Mid-February, 1930

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## Dispersal



"Herakles," from Hadrian's Villa.

The greatest auction sale of ancient sculpture since the dispersal of the Hope collection in 1917 will take place on March 5 when Christie's will offer in London the celebrated Lansdowne collection, formed by the first Marquis of Lansdowne during the last half of the 18th century. The Lansdowne marvels are one of the last great private collections formed during the period when conditions in Greece and Italy were favorable to the exportation of works of art. Never again—unless there is a cataclysm—can such works leave either country.

An unusual feature of the sale is that the original cost of the collection and most of the items is known. More than a century ago Richard Payne Knight, while giving evidence before the House of Commons, valued it at \$55,000 and the cost was estimated at \$35,000. It will be interesting to see how much in excess of this figure single pieces in the collection will bring today.

The founder of the collection was William Fitzmaurice, second Earl of Shelburne, created Marquis of Lansdowne in 1784. He was one of Pitt's ministers in 1766 but was forced to resign because of his policy of conciliation towards the American colonies. While on a visit to Italy in 1771

## Philadelphia to Obtain Great Collection



"Lucretia," by Andrea della Robbia.

One of the most comprehensive collections of Gothic and Renaissance art in the world, brought together over a period of 60 years by the late Edmond Foulc of Paris and valued at more than \$1,000,000, has been reserved for the Pennsylvania Museum of Art and is now on view at its subsidiary, the city-built Philadelphia Museum on the Parkway. The option was made possible by the action of a group of anonymous friends who formed a syndicate and advanced \$200,000.

[The Pennsylvania Museum of Art is not a "museum" at all. It is a "holding concern," on paper, for the Philadelphia Museum, the Rodin Museum, Memorial Hall in

he conceived the idea of furnishing his London house with ancient sculptures. He was aided by Gavin Hamilton, Scottish painter and one of the most enterprising archaeologists of his day. Hamilton discovered about 60 pieces of sculpture near the site of Hadrian's Tiburtine Villa and in 1771 made many other important finds during the excavations at Tor Colombaro, on the Appian Way. Many of these found their way into Lord Lansdowne's possession.

Perhaps the gem of the collection is the 7-foot statue of Herakles, found in Hadrian's Villa and representing the hero at a youthful age. Lord Lansdowne got it in 1792 for \$3,000. Another outstanding work is the Wounded Amazon, found in Tor Colombaro and attributed to Polyclethus, one of the four eminent artists mentioned by Pliny as having made statues of Amazons for the temple of Artemis at Ephesus. An item which will appeal to the public is an attic high relief of Homer meditating on the Iliad, found by Hamilton in Roma Vecchia and attributed by him to Aesculapius. Probably the most popular item is the head of Hermes found at Hadrian's Villa and bought by Lord Lansdowne for \$275. Another outstanding piece is a Roman sepulchral monument of the period of the Claudian emperors, probably found on the Appian Way.



Bronze "Venus," Andriano Fiorentino.

Fairmount Park, and five or six Colonial mansions. If its name were changed to "Philadelphia Museums Foundation" or "Philadelphia Museums Institution" there would be less confusion in Philadelphia and elsewhere.]

Announcement has been made by the trustees that individual pieces of the Foulc



French Burgundian Cabinet. XVth Century.

collection, which comprises 191 examples of XVth and XVIth century Italian and French sculpture, furniture, faience, metal work and tapestries, ranging in price from \$1,000 to \$150,000, will be available to the public for gifts to the museum. Taking advantage of this offer, the Wilstach Fund, of which Joseph E. Widener is chairman, has recommended the purchase for \$150,000 of a terracotta relief by Luca della Robbia and a marble relief by Desiderio da Settignano, on condition that funds sufficient to acquire the entire collection be furnished by others.

Mr. Widener declares the collection to be finer in quality than anything that will ever again come out of France or Italy. Marcel Aubert, curator of the Louvre, has said that "there is nothing like the Foulc collection still in private hands now." Among the famous bronzes are Andriano Fiorentino's figure of Amphitrite, Bertoldo's "Horsemen Fighting a Lion," Mantegazza's "Virgin and Child," and Bellano's "David." Other outstanding items besides the Luca della Robbia and the Desiderio are: the famous "Lit de Justice" from the Chateau d'Argenteuil, the "Bust of Lucretia," a medalion in relief by Andrea della Robbia, a marble and alabaster choir screen with sculptured figures by Jean Cousin and a triple seated stall from the Abbey de Langeac. Dr. C. R. Richards, director of industrial art of the General Education Board, is authority for the statement that the furniture is "as fine in quality as that in the Louvre and finer than in the Cluny Museum."

Due to the recent donations of authentic period backgrounds from France and Italy, the Philadelphia Museum is in a position to install the Foulc objects virtually in the natural environment in which they existed centuries ago in Florence, in Padua and in the magnificent chateaux of France. The south wing of the museum's new \$20,000,000 building is now being installed with the expectation that the public will provide funds necessary to complete its purchase. In speaking of its possible acquisition, Fiske Kimball, director of the museum, said:

"The Foulc collection would bring to this country examples of such objects of art as thousands of Americans are annually visiting Europe to view in the great museums of France and Italy."

### New Dallas Society

A new organization to be known as the Graphic Arts Society of Dallas has been formed. In addition to showing their own work the group plans to sponsor outside exhibitions. In the spring the first of a series of annual members' exhibitions will be held, several prizes being offered.

Initial members are: Margaret Scruggs Carruth, Harriet P. Grandstaff, Allie Tennant, Frank Klepper, Alexander Hogue, Buck Winn, Jr., Olin and Katherine Travis, Jessiejo Eckford, E. J. Eisenlohr, Guy Cahoon, Reveau Bassett, O'Neill and Lynn Ford, Ralph Bryan, James Cheek, David Williams. L. O. Griffith, formerly of Dallas, was elected an honorary member.

### Benjamin J. Bowen Dead

Benjamin J. Bowen, Boston artist, is dead in Lausanne, Switzerland. Until a few years ago he painted at Concarneau, and had had many pictures accepted by the Paris Salon. Though a resident in Europe since 1898, he had always retained a home in Boston.

## Brissey, Hero of Oakland Nude War, Is Back



Painting by Forrest Lee Brissey.

Forrest Lee Brissey is the hero of Oakland's "nude art" war. It was his pictures the police clang-clanged away to the station house when some of the meddlesome "club women" of Oakland a year or two ago proclaimed hostilities against nudes at the Oak-

land Art Gallery. His pictures were just nudes—an artist's expression of beauty in form—but the "club women" of Oakland considered them calculated to corrupt the morals of the young. The Library Board (which officially controls the gallery) made no protest.

But Brissey, who could see beauty and express it, though put in the Puritan stocks, wasn't suppressed. When the Oakland Art Gallery (by permission of the Library Board) started its present policy of no-jury exhibitions, Brissey of Oakland hung on the walls the painting herewith reproduced, and Florence Wieben Lehre, who shares with Arthur Millier of the Los Angeles *Times* the distinction of being California's most capable art critic, reproduced it on her page of the Oakland *Tribune* with the caption "Radiates with Richness of Stained Glass."

"Despite its distorted nature as far as the subject matter is concerned," wrote the critic, "try to imagine old cathedral windows, or a gorgeousness of translucent color. Brissey has a genius for just such color, and this is one of his best examples." And so, until the "club women" of the nation obtain an amendment to the Constitution prohibiting all nudes (and why shouldn't they?) Forrest Lee Brissey has something that the makers of champagne haven't got—he has a chance. He will hold a one-man show at the Casa de Manana, Berkeley, Feb. 16-28.

## Bright Pessimism

The Art Critic of the Oakland *Tribune*, Florence Wieben Lehre, who while observing much art at home keeps an eye on San Francisco and the rest of the "Bay Region," thinks that censor-like juries have killed the sale of art in northern California. "This narrow attitude," she says, "has resulted in a series of exhibitions that has alienated the public (including the purchasers of art). Today northern California is notorious as one of the worst art markets in the United States. . . . That our juries are functioning harmfully, suicidally, must be evident to any thoughtful artist who is not blinded by fanaticism. They created dislike and suspicion of all art and artists. . . . We have 'killed the goose that laid the golden egg.' And the goose is so dead that we know of no local [Bay region] painter who is gaining a comfortable living by the production of easel pictures.

"We have made ourselves parasites. We have become vagrants, with no 'visible means of support'—'ineffectives' who have wasted our lives upon an 'accomplishment' that we have made despised. . . . We may admit that 'Modern' art is the best art for men of today, but it gives to its devotees the fervor of the evangelist, the fortitude of the pioneer—and an intolerance so naive that it does not recognize itself. . . . Today the 'Modernists' sit in the high seats once occupied by the academicians. In them is power, our hope of progress, and the weakness that besets those who govern without the consent of the governed. . . .

"A greater toleration of past, present and future is needed than is afforded by our jury systems." Then Mrs. Lehre explains the scheme evolved by William H. Clapp, director of the Oakland Art Gallery, whereby monthly no-jury exhibitions are held.

Then the critic, reminiscent and philosophical, adds:

"Once upon a time any artist who did not start the day's work by mixing a generous dose of ivory black and burnt sienna was considered a radical. Later, any one who departed from the general practice of painting everything a golden brown was considered as a despicable 'modernist.' Aeon later in the history of art a Bolshevik whispered that perhaps all was not brown, but that, perchance, the world might contain a trace of violet.

"Disaster; destruction; bolshevism; and everything gone to the dogs! The integrity of art lost forever!

"But behold! The world at this stage admitted that perhaps there might be something aside from brown in the universe. It admitted that maybe Monet, Manet and Renoir may have had talent that it could understand. And from then on, all was a bouquet of violets (when they weren't yellow), and the consensus of art opinion was that everything should be painted in spots.

"But bingo! Spots soon became the vogue no longer. The term 'academic' came to be described by the term 'impressionistic.' And even the memory of the brown base (or brown soup school) which was once sacred, was erased.

"We arrived at a 'third dimension,' at a basic palpability, and jumped through rhythms, self-expressions, and what-nots, to where we are today. And all we know about today is that today is different from yesterday. Tomorrow? Who knows of tomorrow? Not even ye—ye long-haired and daring 'modernists' who shock the living populace by your revolutionary practices. You may well prepare for annihilation. For tomorrow you will be branded as 'academicians,' and the day after tomorrow as 'old masters.' The day after that you will be 'finished.'

"Such is optimism—and art."



## Infancy of Engraving



"Madonna and Child," by the "Master W. with the Key."

The Boston Museum of Fine Arts has acquired "Madonna and Child" and "One Masted Ship," two very early and rare engravings by an unknown Netherlands master, active during the third quarter of the XVth century and who is sometimes called in the nomenclature of the print room, the "Master W with the Key." Though this artist's name is not known, his talent and originality have long attracted art historians. More than 30 years ago Max Lehrs devoted one of his monographs to him and established him beyond question as a real person.

"A mere difference of 20 or 30 years separated him from the two great masters of the next generation, Lucas van Leyden and Albrecht Dürer," says the museum's *Bulletin*. "He was one of the early experimenters, finding his way in a new medium and having to depend largely on his native good sense. No one had yet perfected the technique of engraving. Skill was acquired slowly through trial and error. Even simple problems in representation were not the commonplaces of workshop practice they became later. To engrave at all in the second and third quarters of the XVth century called for some of the qualities related to genius."

The "Madonna and Child," reproduced herewith, comes from the Sigmaringen collection and is the unique first state which Lehrs discovered many years ago in the Fürstlich Hohenzollern'sches Museum. Its austerity and serenity are in the best Gothic tradition.

### A Quick Decision

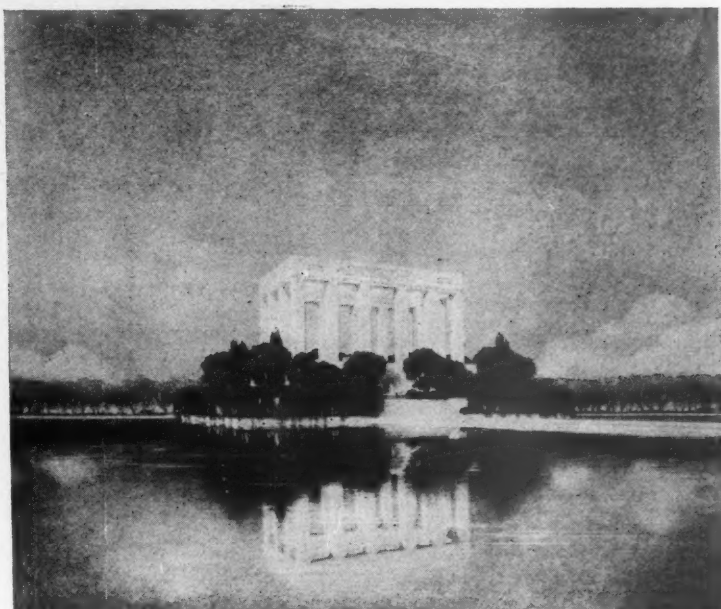
Artist—A man in London offered me \$10,000 for this picture.

Customer—I wouldn't offer more than \$25.

Artist—Sold! We can't have all of our fine paintings go out of the country.

—Pathfinder.

## War Memorial to Be an "Isle of the Dead"



Proposed Chicago War Memorial," by Eric Gugler and Roger Bailey.

Like "The Isle of the Dead," Arnold Böcklin's masterpiece, Chicago's great war memorial will stand in isolation. It will be built on a gigantic scale in Lake Michigan, and may be described as an open peristyle of rectangular form or a colonnade of columns connected by a continuous cornice, the columns being 200 feet high and extending 450 feet by 350. In the center will be a great sarcophagus of black granite, 50 feet from end to end, with a flight of steps leading up to it.

The island is to be built in the lake opposite the Buckingham fountain. Eric Gugler and Roger Bailey, young New York architects, are the winners of the \$20,000 compe-

tition. The monument, surrounded by trees and guarding the symbolic sarcophagus of those whose "path of glory led but to the grave," will give it a strong spiritual appeal.

In the rules and specifications sent out for the competition, in which 115 participated, the jury composed of leading architects and artists from all over the country said: "The War Memorial Committee of the city of Chicago desires to erect a memorial of significance and beauty, fully expressive of the city's gratitude to those who served in the great war and of a size and impressiveness appropriate to its site."

## Boston Museum Puts Sculpture in "Movies"

"From Clay to Bronze," third in a series of motion pictures showing art processes, has been completed by the University Film Foundation for the Boston Museum of Fine Arts and will be shown at the Museum the evening of Feb. 18. The subject is the creation of "Dark Warrior," now on exhibition at the 125th annual of the Pennsyl-

vania Academy. It is the work of Katherine W. Lane, young Boston sculptor, and her assisting craftsmen, P. P. Caproni & Bro., and the Kunst Art Foundries.

The film constitutes a demonstration of the technique of modeling and plaster-casting. THE ART DIGEST reproduces the subject under the rapid and skillful hands of Miss Lane and also the finished product.



Katherine W. Lane modeling "Black Warrior" in Boston Museum's Film.



"Black Warrior," by Katherine W. Lane, as shown at Pennsylvania Academy.



## The Hague Acquires a Singer Painting



"Mid-Winter Glow," by William H. Singer, Jr.

Three countries may well claim William H. Singer, Jr. Born in Pittsburgh, he passed his early art life in Holland, and now for 14 years has resided among the mountains of Norway, which have become the theme of his brush. Recently Holland did him honor at an exhibition of more than two score of his paintings held at The Gallery Kleykamp in The Hague. More than 700 persons attended the private opening, including not only the Minister of Foreign Affairs and the Burgomaster of The Hague, but many other officials of the government and the municipality. The opening address was made by the American Minister, Mr. G. J. Diekema. Of most significance, however, was the purchase by the Museum of The Hague of one of the most beautiful pictures in the collection, a large work called *Mid-Winter Glow*.

"One would hardly expect," said Mr. Diekema in the course of his address, "that Pittsburgh, the city of smoke, clouds and darkness, with its great mining and manufacturing interests, would produce a foremost American artist; but genius shines with a brilliance all its own which knows no environment. Let me illustrate.

"In the county of Hardin, state of Kentucky, there was born a boy amid the poorest of surroundings. His home was a log cabin and a mud floor was his playground. Education was beyond his reach. He labored

upon the farm, as a river navigator, as a rail splitter. The gates of opportunity seemed closed to him, but within his soul there glowed the light of genius which led him on through clouds and darkness until he became the great lawyer, the matchless debater, the inspired orator and America's foremost statesman,—Abraham Lincoln, the embodiment of the nation's highest ideals and one of the world's immortals."

Speaking of Mr. Singer, his study of art in France, and his sojourn in Holland, the Minister said: "He loved music; Beethoven, Schubert and Chopin thrilled his soul, but he did not have the full interpretation until he found it among the rivers, the snow-covered trees and mountains of far away Norway. Here the voice of Nature interpreted to him the meaning of the mysterious inner voices which had been speaking to him, and his masterpieces, which are scattered throughout the art galleries of the world, came forth. . . .

"America is young in years. We first of all had to plough the prairies, fell the forests, bridge the streams, tunnel the mountains, open the mines, and labor heroically in the material world. But the era of more leisure, higher culture and spiritual meditation has come, and it is my firm conviction that such men as William H. Singer are the forerunners of a great host of inspired men and women who will follow in their trail."

### A Photographic Salon

The annual photographic exhibition of the Portland Society of Art will be held at the Sweet Memorial Art Museum, Portland, April 18 to May 19. The jury and hanging committee: John Calvin Stevens, Frederick J. Ilsey, John H. Allen, Linwood W. Easton, John Howard Stevens and Joseph B. Cahill. Closing date, April 5; address: Oliver P. T. Wish at the museum.

### 50 Paintings in 30 Days

Alison Martin, English painter, followed with considerable success G. Bernard Shaw's advice to artists that they sell their works for \$25. During a month's vacation in North Wales, Martin painted 50 pictures, and then held an exhibition. On the first day he sold enough to clear expenses. The Cunard Company purchased seven of them for a "Five-Pound Picture Room" on the *Carmania*.

## Early America

Ornate and satiny is the "Portrait of Elizabeth Bowdoin Pitts (1717-1771)" by Joseph Blackburn, which is reproduced on the cover of this issue of *THE ART DIGEST*. Together with its companion picture, "Portrait of James Pitts (1710-1776)," both lent by Mr. Lendell Pitts of Detroit, a scion of the Pitts family, it is part of an extensive loan exhibition of American Colonial and Early Federal art which is being held until March 2 at the Detroit Institute of Arts.

Portraits by "Blackburn" have been a mystery in the art world, but research has now shown that the name was shared by two Colonial portrait painters—Jonathan B. Blackburn and Joseph Blackburn, who was active in Boston from 1754 to 1762. With the latter, sophistication came to portraiture in the colonies. He is known to have studied abroad and his work shows the result of European training. Before him came Badger, Smibert, Theus and Woolaston, whose works were characterized by honesty and simple directness; and after him came Copley, Stuart and Sully, who were essentially English painters.

Joseph Blackburn was a contemporary of Hogarth (1697-1764), and there can be seen in his style the sequence of Lely (1618-1680) and of Kneller (1648-1723),—all of them forerunners of the great English school that came to its fruition in Gainsborough, Raeburn and Reynolds.

The exhibition comprehends many fine examples of early American furniture, silver, pewter, glass and pottery. Altogether there are 471 items in the catalogue.

### Canadian Show for U. S.

Probably the first opportunity to view a comprehensive showing of Canadian art will be given the United States at the Corcoran Galleries in March when an exhibition of 80 pictures, representing exclusively the work of native Canadian artists, will be held. Eugene Savage selected the pictures for the show, which is under the auspices of the American Federation of Art, co-operating with the Carnegie Institute. Following the Washington showing the exhibition will go on a tour.

The artists are: A. Y. Jackson, Emily Carr, Arthur Lismer, Lawren Harris, Horatio Walker, F. H. Varley, Frederick S. Haines, Alfred J. Casson, Bess Houser, Bertram Brooker, Franklin Carmichael, Albert H. Robinson, Edwin H. Holgate, Yvonne MacKague, J. E. H. MacDonald, Marion Heustis, Ann Savahe, H. Mabel May, Mabel Lackerbe, Peter G. Sheppard, Frank Hennessey, George D. Pepper, Pegi Nichols, Florence H. McGillivray, Randolph S. Newton, Lillian Newton, Kathleen M. Morris, Prudence Howard, Thomas G. Green, Tom Thompson, Clarence A. Gagnon.

### Old Hawaiian Drawings

Hawaii in becoming art conscious is developing local pride. The Honolulu Academy of the Fine Arts until Feb. 26 is showing two rooms of old drawings and engravings pertaining to the islands. Ranking first in point of chronology is a group of drawings made by Webber, artist who accompanied Captain Cook, who lost his life in exploring the "Sandwich Islands." Many other drawings and engravings were made by artists who accompanied the early voyagers, and which now belong to Hawaiian collectors.

## Originality and Modernism Mark Pittsburgh's Annual Exhibit

*"Pool Room," by Samuel Baer Filner.**"Worshippers of Beauty," by Anna J. Woodside.**"The Alley at Night," M. J. Vick.*

The 20th annual exhibition of the Associated Artists of Pittsburgh, now being held at Carnegie Institute, is the best and most exciting to date, according to the critics. Out of more than 900 entries submitted, the jurors, Charles W. Hawthorne, John Carroll

and Ivan Olinsky, accepted only 379, a majority of which show a marked modern tendency.

Few of the prize winners, and none of the four herewith reproduced, show any European influence, despite the fact that Pittsburgh artists are exposed more strongly to it than any other group in America because of the Carnegie Internationals.

"Strange Companions," a still life, and "Worshippers of Beauty," a water-color, two pictures so different in technique that the jury was unaware they were done by the same person, won the Camilla Robb Russell Memorial prize and the Third Honor prize of \$50 for Anna J. Woodside.

The Carnegie Institute prize of \$250 was awarded to Raymond Simboli for his group of paintings—one of himself, two of children and a still life; Euphemia Bakewell prize, to Sam Rosenberg's "The Gold Gown"; Art Society \$100 prize, to Esther Topp's "Beatrice Rober"; A. W. Smith, Jr., floral award, to Cece E. Jobe's "Spring Flowers"; Pittsburgh School of Design for Women alumnae prize, to M. J. Vick's "The Alley at Night"; graphic arts prize, to Anne Dunbar's "Little Beggar of Tunisia"; Associated Artists first prize, to Vincent Nesbert's "A Student"; second prize, to Sam Filner's "Pool Room."

Harvey Gaul wrote in the Pittsburgh *Post-Gazette*: "Something has happened to the Associated Artists; something that is tonic and greatly exhilarating. Without apology, or as much as by your leave, they have gone modernist, unblushingly, brazenly modernist. Gone are the old standards, every man for himself and devil take the hindmost.

"Not that all the painters have turned contemporary. They haven't as their canvases attest. Many of them stand firmly under the old scholastic gonfalon, but the youngsters have all looked upon Matisse when he was red, and Picasso when he was cubicled, and they invigorate the show."

*"A Student," Vincent Nesbert. First Prize.*

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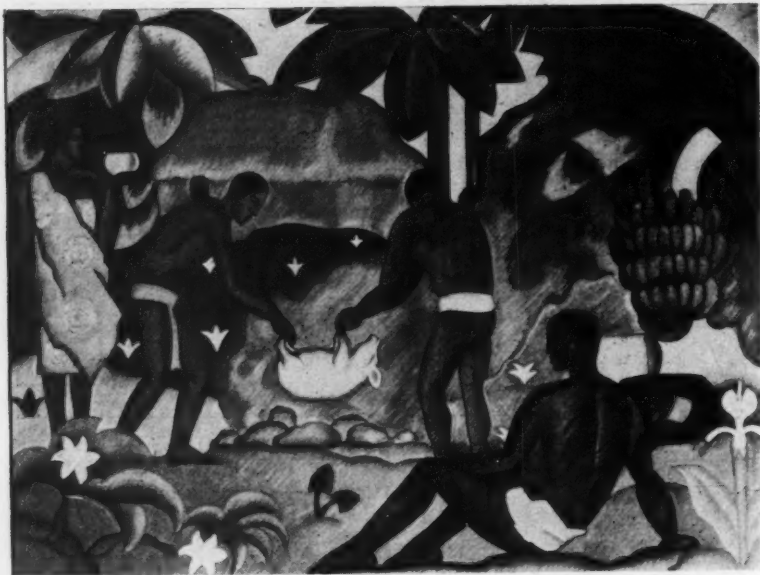
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## Hawaiian Critic Praises "Hawaiian Themes"



"Arrangement of Hawaiian Themes," by Arman Manookian.

On Kalakaua Avenue, Waikiki, famous "Atlantic City" suburb of Honolulu, is the Gump Galleries, and they have been showing the oil paintings of Arman Manookian. One of them, "Arrangement of Hawaiian Themes," whose title resembles that of a musical composition, THE ART DIGEST herewith reproduces. Clifford Gessler, art critic of the Honolulu *Star-Union*, whose analyses of art compare in their depth with the critical writings of any European or American critic, had this to say:

"In their vivid coloring and harmonious arrangement of forms drawn from Hawaiian material, these paintings form an integrated and pleasing collection as a whole, and the effect on the beholder is distinctly satisfying.

The presentation of the Hawaiian scene is, of course, with this artist, entirely incidental. His effort has been directed toward the achievement of a finer linear balance through a coordination of flowing and straight lines. His work thus combines static and dynamic elements in design to achieve that rhythm which is the object of creative art.

"Further this artist attempts to intensify the emotional significance, which he believes resides in color, by restoring to the more novel and unusual combinations. Although these efforts sometimes result, and intentionally so, in an emotionally disturbing picture, the predominating effect of the exhibition is, as suggested above, one of ease, repose and satisfaction."

### Humanity in Houses

Hobson Pittman is holding through February a one-man show at the Edward Side Gallery, Philadelphia. C. H. Bonte of the *Inquirer* spoke of Pittman as "a realist of the realists, creating the spiritual as well as the actual appearance of things, rather

than of people. Though an occasional member of the Woodstock colony, a phase of his life shown by the few florals and landscapes in the current exhibition, Pittman's principal locale is city streets."

Pittman's ability to intimate strongly the life going on behind the curtained windows and his preference for the less popular streets caused Bonte to compare him with Utrillo, though the "kinship is perhaps quite unconscious. . . . Utrillo houses and Pittman houses have the real feel of humanity to them; humanity in both tragic and comic aspects. Both can make a house or a street gay or sad."

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## A Botticelli

The Fogg Art Museum has acquired through Thomas Agnew & Sons Botticelli's painting of Christ crowned with thorns, lost for centuries and rediscovered about a year ago in the collection of Prince Massimo of Rome. The picture, painted on linen, 22 by 14 inches, portrays the half length figure of Christ standing under a canopy, the curtains of which are drawn aside. His right hand is raised in a gesture of blessing and His left points to the wound in His side. According to writers on Botticelli, the "Christ" is characteristic of his later manner, when he was under the influence of Savonarola. It is the second Botticelli to be obtained by this museum. No price was reported.

Probably not more than a dozen examples of the great Florentine master are now owned in America, for the most part in the possession of museums. Jules S. Bache and Clarence Mackay are among the few private collectors having them. The Metropolitan Museum owns two and the Detroit Institute of Arts, one.

### "Lincoln" for Britain

A bust of Lincoln by Andrew O'Connor, American sculptor, has been given to the British Lincoln Committee by the artist and will stand at the Royal Exchange in London. Carved from limestone quarried near Lincoln's birthplace, the bust is of heroic size, portraying the emancipator in middle age, before the Civil War.

Britain already has three statues of Lincoln, one at Westminster, another at Edinburgh and a third at Manchester. The memorial at Edinburgh was the first Lincoln statue for Europe. It was erected in 1893 by Wallace Bruce, United States consul to Edinburgh.

### Boston Independents' Show

The Boston Independents are now holding their fourth annual show at "The Barn," 40 Joy St. There are 375 exhibits by the society's 160 members.

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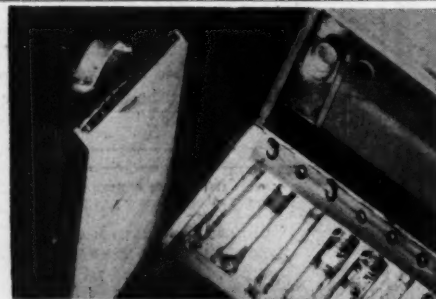
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## Canada's Annual

The annual exhibition of Canadian art, the most important art event of the year in the Dominion, is now being held at the National Gallery, Ottawa. As usual, the works were drawn mainly from the exhibitions of the recognized art societies during the year. Some 170 items comprise the catalogue. The bulk of them come from the eastern section of the country. British Columbia has but two works.

Writing for the *Canadian Press*, Jehanne Biétry Salinger said: "This art event is nothing less than one more step, and an important one at that, toward a nationally expressed consciousness that Canadian art has come into being, that it is alive, not a mere reflection of Canadian life but Canadian life itself. . . . Canadian native traditions, Canadian environment, a distinct Canadian temperament and turn of mind from the background of the pictures and plastic work.

Mrs. Salinger saw in Prudence Howard's "Rolande" the whole formula of Canadian art, "an art which, as we see it, is inspired by a vivid local color, both in native types and in scenery, by a temperament that has the characteristics of youth in its healthy imagination and straightforwardness."

The *Ottawa Evening Citizen* said: "Perhaps the most interesting feature of the exhibition is the clear indication that the painters of this country are gradually going in more and more for figure painting and vigorous portraiture."

### Ringling Will Speak

John Ringling will be one of the speakers at the annual convention of the Florida Federation of Arts at the Woman's Club, Miami, March 3 to 6. Other speakers will be: Henry Salem Hubbell; George Merrick; Bowman Foster Ashe, president of the University of Miami, and Miss Dewing Woodward, president of the Federation. Supplementing the convention will be an exhibition by the members of the Federation in the Club Building and a "one-man" show by Miss Woodward in the Colonnade building, both continuing from March 4 to 18.

### Drawings by Indians Shown

A collection of colored drawings by American Indians, the property of Miss A. E. White of New York and Santa Fé, is on exhibition at the Brooklyn Museum through February. The work is principally that of the Pueblo Indians of New Mexico and Arizona, with some additions by the Kiowas of Oklahoma.

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## Kroll Becomes a Champion Prize Winner



"Composition in Three Figures," by Leon Kroll.

Leon Kroll is fast becoming America's champion prize winning artist. The month of January was especially kind to him. Not only did he win the Beck gold medal at the Pennsylvania Academy of the Fine Arts with his "Josie," but the \$1,000 Maida Gregg memorial prize at the annual exhibition of the National Arts Club, New York, with "Composition in Three Figures." He began modestly enough back in 1914 by winning the Porter prize at the Salmagundi Club. Since then among the many prizes that have

been awarded to him are both the Clarke and the first Altman prizes at the National Academy and the Potter Palmer gold medal with \$1,000, the Logan prize and the Purchase prize at the Chicago Institute of Arts. Mr. Kroll, born in New York City, is only 45.

THE ART DIGEST reproduced the artist's Pennsylvania Academy picture on the cover last issue, and herewith presents the other January trophy winner.

### New Philadelphia Center

The addition of two commodious rooms to the Newman Galleries, Philadelphia, and the announcing of a new policy to hold continuously important group and one-man exhibitions, gives to Philadelphia an important exhibition center. The first show, which was distinctly conservative, included such painters as John Folsinsbee, Maurice Fromkes, Chauncey Ryder, Walter Ufer, E. W. Redfield, Richard Miller and Charles L. Davis.

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## Ronnebeck's View

Arnold Ronnebeck, of the staff of the Denver Museum, is also art critic of the *Rocky Mountain News*. He is, likewise, a sculptor. These three things lend particular interest to the following which he wrote about an exhibition at the museum of works by Georg Kolbe, whom he terms "the most important contemporary German sculptor":

"The beauty of sculpture lies in the inner structure, the architecture, the balance of volumes and masses, and it is this science of sculptural form which is evident throughout Kolbe's work. Because it is evident, his work is good sculpture, and because this very essence of sculpture is so sadly lacking in most of the plastic works of today, Kolbe's bronzes have to be counted among the outstanding artistic creations of this period.

"In contrast to the heavy, rounded types of Aristide Maillol, of whom we are able to show a small collection of privately-owned works, Kolbe prefers the slender, almost elongated body of the young woman or girl. The age of adolescence, when the body structure is more apparent than in later years, gives him the opportunity to show that inner architecture which makes a work of art 'function'.

"But this does not mean anatomical correctness. A work of art can be all wrong, anatomically, as many primitive works are, and yet this wrongness cannot take a particle away from its value as a work of art.

"It happens that Kolbe's figures are an-

atomically possible; but this fact neither adds to nor takes away any of their beauty. They function as an esthetic arrangement, as an organization of plastic forms which complete each other in a sensitively calculated rhythm."

## Michigan Artists' Tour

About 30 paintings together with some 30 etchings, prints and water-colors, have been selected from the annual exhibition of Michigan Artists at the Detroit Institute of Arts for a short tour of Michigan cities. During February the collection is at the Flint Institute of Arts; in March it will be at the Port Huron Art Association and in April at the Kalamazoo Institute of Arts. The tour is under the direction of Miss Margaret Davis and Mrs. David McMorran.

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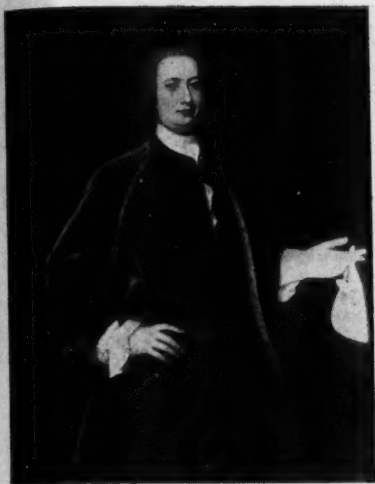
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## Another Blackburn



Governor Bernard, by Joseph Blackburn.

Joseph Blackburn! The above reproduction should have occupied the cover of this issue of THE ART DIGEST, which is devoted to another Joseph Blackburn. But it arrived after the cover had been designed. It is much better than the other Joseph Blackburn, and it suffices to put this pre-Copley American portraitist in a class with the best of the English artists who were his contemporaries.

Blackburn was a name unknown in American art two decades ago. Then "Blackburns" began to appear, portraits that heretofore had been assigned to no artist. Jonathan

## Girl of 21 Wins First Prize at Duluth

Here is something to inspire art students.

Three years ago Genevieve Ritchie of Duluth, then 18, touched oil paint for the first time because she wanted to earn some money painting dogs and faces on slickers. Because the painting of faces fascinated her, she kept on—using canvas instead of slickers. And the other day her own face won the first prize for oils at the seventh annual exhibition of the Duluth Art Association. She had competed with 65 other Duluth artists, 162 of whose pictures were accepted. The jury of selection and award was composed of just one man—Glen Mitchell, instructor in painting at the Minneapolis School of Art.

The Duluth Art Association is typical of the American art movement. It began seven years ago with just seven members. Under the leadership of Dr. Andrew H. Collins, its president, it has stirred the city's interest in art to such an extent that during the week of the seventh annual the 162 exhibits were enjoyed by more than 2,000 persons.

William Norman, now 24, used to be the harassed "boy" on a Duluth newspaper. He wanted to be an artist. After spending three months in Chicago at the Art Institute school, he got discouraged and returned home. Then he won a scholarship in the National Academy of Design, New York, but ill health



"Self Portrait," by Genevieve Ritchie.

brought him back to Duluth. At the seventh annual his "Bridge Player" won the sweepstakes prize.

Other first prizes were: Figure composition, Arne Edgar Nybak; landscape, Jane Rehnstrand; still life, Julia Hagen.

B. was for a decade supposed to have painted these "Blackburns," but now Joseph has appeared, and to him are assigned the better ones. Who were these Blackburns? Were they akin? Nobody at present knows.

The portrait herewith reproduced was painted in 1760. Its subject is Sir Francis Bernard (1712-1779). He was a governor of New Jersey and of Massachusetts. In New Jersey, which he began to govern in 1750, he became very popular. But when he assumed the governorship of Massachusetts in 1760, his task became difficult. The hated "Stamp Act" and other obnoxious laws made him a figure for hatred. In 1769 he was recalled to England. In 1771 he was made a baronet. Harvard remembers him, for he was one of its early benefactors.

Joseph Blackburn's portrait remained in England until 1872. Recently it has been acquired by the Vose Galleries of Boston.

### Springfield's Annual

The Springfield (Mass.) Art League announces its 11th annual members' exhibition from March 8 to 23. The closing date is March 1. The address: J. H. Miller Co., 21 Harrison Ave. Jury of selection and awards: Paintings—Harriet R. Lummis, Stanley W. Woodward, J. Elliot Enneking, Lars Thorson, Pauline B. Williams. Crafts—Eleanor

A. Wade, S. Evannah Price, Mary S. Francis. Hanging committee: John H. Miller, Jesse C. Morse, Ruth Gibbins.

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## A Doll



*Etruscan Doll (600-700 A.D.).*

Along about the time that Rome began to be built, some little Etruscan maiden used to play with this terra-cotta doll. Like Eugene Field's Little Boy Blue, she died. Little Boy Blue's toys were put in a corner, where they remained faithful to him, but the little Etruscan maid's treasures were buried with her, according to the custom of ancient Etruria. This one, out of the ground, was recently acquired by the Newark Museum, and is now on view there in an exhibit of "Early Mediterranean Cultures."

## Modern Museum

Because of the large attendance at the exhibition of "Painting in Paris," nearly 35,000 during the first three weeks, the Museum of Modern Art, New York, has postponed the closing date to March 2. This number exceeds by several thousands the attendance at the museum's first exhibition of paintings by Cézanne, Gauguin, Seurat, and Van Gogh.

Towards the end of April the long awaited exhibition of Winslow Homer, Thomas Eakins and Albert P. Ryder, delayed by Mrs. Eakins' gift of 36 Eakins paintings to the Philadelphia Museum, will be held. This gift includes most of his important works, many of which it is hoped will be lent to the Museum of Modern Art. During March and the early part of April there will be a series of one-man shows, among them: paintings by the American pioneer modernist, Max Weber, early water-colors by Charles Burchfield, and the first large exhibition in America of work by Paul Klee, German modernist.

Stephen C. Clark, one of the museum trustees, has given two American paintings to the permanent collection, "House by the Railroad" by Edward Hopper, and "Railroad Gantry" by Charles Burchfield, which were among the most admired pictures in the recent exhibition of paintings by Nineteen Living Americans.

### Sigstedt's Carvings

An exhibition of wood carving by Thorsten Sigstedt, noted Swedish craftsman, is being held until March 1 at the Philadelphia Art Alliance. Sigstedt, long known as a master of his craft in Europe, came to America in 1928 and was soon made head of the carving studio of a leading Philadelphia furniture company. During the last two years he has executed many panels for churches.

A colorful phase of Sigstedt's career is the story of his restoration of the royal barge of Sweden, "Order of Vasa," which was destroyed by fire in 1921. Built in 1774, it had been used for nearly a century and a half to carry visiting potentates in state to the capital. At first it was deemed impossible to replace the beautiful old boat. Then the original drawings were found, and Sigstedt, whose work stood out prominently in a land famed for its wood carvers, was intrusted with the task.

## How to Do It



*Panel, by Enid Bell.*

Plainfield, N.J., is not a very big place, but, like many other American communities, it is "art conscious." All that any "art conscious" community has to do to obtain a worth while art exhibition is to communicate with a leading New York art gallery. Plainfield wanted a sculpture show, and its Art Association wrote to the Fifty-Sixth Street Galleries. Forthwith there was arranged an exhibition of 43 sculptures by the biggest plastic artists in America and Europe, reaching all the way from Grace Talbot to Ivan Mestrovic. Value: \$25,315.

It wouldn't surprise anyone if residents of Plainfield, a rich little community, kept several of the sculptures in their homes.

Looking over the list, *THE ART DIGEST* chose for reproduction a carved wood panel by Enid Bell. The show ends on Feb. 23.

### A Rembrandt Exhibition

At the Prussian Academy, Berlin, a Rembrandt exhibition is being held through February, preliminary to the centennial celebration which the Berlin museums are planning for next October. The exhibition includes, in addition to the fine Berlin collection of Rembrandts, the great Brunswick family group, the Cassel collection and works from Prussia's graphic cabinets. The Van Diemen, Mathiessen and Dr. Schaeffer galleries contributed valuable and well known pictures.



*"Interior" by Mary Gray*

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## Three Sisters Hold a Joint Exhibition

At the Little Gallery of Bullock's, Los Angeles, the Bruton sisters, Esther, Helen and Margaret, held a joint exhibition which, according to the Pacific Coast critics, was both a collective and an individual triumph. Margaret contributed paintings, drawings, and decorative screens; Helen, wood-block prints; Esther, wood-engravings and dry-points. From Bullock's the exhibition goes to the Weyhe Galleries in New York. Arthur Millier of the Los Angeles Times said:

"Here is an exhibition which must make its appeal directly to one's sense of design. The wit of Esther, the broader humor of Helen and the serious interest Margaret evidently takes in the Pueblo Indians she paints, are all staked on clean, modern methods of working, on colors or tones that are definite, steering clear of any borderland of sentimental haze that might put over works less soundly conceived.

"But the layman need not be scared out by the word 'design.' We heard one visitor say of Margaret's painting of a window with cactus plants that 'she had never seen such a real window in a picture,' and this from a woman one would have expected to say, 'I just can't see this crazy modern art.'

"The high average of these California



"Hopi Policewoman," Margaret Bruton.

girls' work, the clarity of their style, is a real influence on the side of intelligence in Pacific Coast art."

## The "League"

The 45th annual exhibition of the Architectural League of New York, which comprised some 1,500 exhibits by architects, artists, sculptors and craftsmen, was given much space from the New York critics.

Winners of the gold medals of honor follow: architecture, Holabird & Root, Chicago; mural painting, Boardman Robinson; landscape architecture, Marion Coffin; Michael Friedsam medal for individual contribution to development of art in industry, Richard F. Bach. Ernest Born took the Birsch Burdette Long memorial prize for rendering and Albert T. Stewart the Avery prize for small sculpture.

All were more or less pleased except Henry McBride of the *Sun*, who said:

"Holabird & Root are sound in proportion and structure and know how to keep an extraordinarily organized building simple in appearance, but as artists they are somewhat cold. Take the marvelous engineering away from their gigantic structures and a smug good taste remains.

"The other prize awards do not call for extended comment. The mural decoration by Boardman Robinson is the best in the show, but that is faint praise."

Helen Appleton Read wrote in the *Brooklyn Eagle*: "There can be no doubt of it, America is growing architecturally conscious. Architecture has come out of the real estate section to the front page. Frequently it gets space on the art page and is the theme for feature stories. It is not merely the present spectacular race for the sky which gives the subject its imagination-stirring

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## New York Season

The modernist critics of New York had lots of fun when the erstwhile conservative Grand Central Art Galleries held their exhibition of "33 Moderns" obtained from the Downtown Gallery. Some inimitable things were said. For instance, Helen Appleton Read's description of the opening in the *Brooklyn Eagle*, when "out-of-town ladies, stumbling inadvertently upon Duncan Ferguson's and Robert Laurent's vigorous and insistent nudes, when they had come to spend a quiet hour with the turtle babies, mischievous fauns and shivering nymphs, contributed to the emotional atmosphere. The management put on a brave, smiling front," etc.

Margaret Breuning in the *Post*: "It is an historic event on the esthetic horizon, marking a landmark as the armory show did, for while that famous exhibit introduced modern art to this side of the habitable globe,

the present occasion quite definitely marks the acceptance of modernism as an actual *fait accompli* that can no longer be ignored or relegated to a fanatical clique. This exhibition of works by thirty-three contemporary artists does not naturally cover the whole field of modern American art, but it does give its distinctive qualities in a decidedly varied and lively showing.

"It would be impossible to declare that peace and righteousness have kissed each other or that there is a cessation of hostilities on the battle front of modernism versus the forces of conservatism, a state of affairs hardly to be desired. For, once a pleasant sensation of actual arrival seeps into any artistic movement, the movement itself usually declines. However, no fear of the millennium's immediate coming need be entertained, for the left and right wings will still have many a skirmish. But the important thing is that the left wing has established its position with clarity and authority.

"It is an exhibition which, as a whole, reflects contemporary American psychology. The tempo of our living, the curious blending of heterogeneous elements which go to make up America, the feel of today untouched by yesterday or tomorrow are all strikingly evidenced here."

\* \* \*

"A still life by Luigi Luccioni in the window of the Ferargil Gallery stops the passers-by dead in their tracks," said the *Sun*. "Consequently the rooms are generally well filled. This constitutes success of a sort. The still lifes by Mr. Luccioni are the clearest exposition of literal facts of shape and color that we have. No other American looks quite so piercingly into a shadow as this artist does, nor renders it as transparently. . . . The bright side of the case is this. Mr. Luccioni is young and must soon tire of dazzling the passerby. He will then search his soul for matter worthy of a higher public."

"In still life the linen and the bread and the sour wine are all of the very best quality," observed the *Times*. "There is something pleasant and childlike about this kind of realism that really reaches an ideal. A rush-bottom chair, for instance, will have all its rushes intact; in the roofs of a spotless landscape, no single tile is missing." Other critics praised the artist's patience and commented on his Italian heritage, but none was enthusiastic over his pictures as works of art.

\* \* \*

The *Sun* called Alexander Brook's showing of paintings at the Valentine Gallery "a quiet exhibition, no Proustian delving into the subconscious part of the sitters; everything wholesome, sane and hearty." Comparing Brook with De Segonzac, the *Sun* said: "He enjoys manipulating the paint as much as the Frenchman does, and if, in landscape, he doesn't achieve the finality of the latter painter, it is probably because he hasn't as yet painted as many landscapes. The aptitude seems equal. . . . Where the artist has notably gained since his last appearance before the public, is in his ease of manner. There is no worrying over the craft, no teasing of the paint, no fumbling with the drawing."

The *Eagle*: "Brook's essentially painter-like quality, an enjoyment of painting as painting, which distinguished him from his more theoretical colleagues, is again his outstanding quality, intensified by a richer and



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more vital emotional content. In other words, style doesn't concern the artist as much as expressing the thing he has to say about life."

After the Brummer Galleries six years ago held an exhibition by the French artist Max Jacob it was announced that the pictures shown were his final product, and that he would retire to a monastery. Yet he is back again at the same gallery with more scenes of Paris life, Breton landscapes with figures and religious subjects such as "Crucifixion" and "Christ Walking on the Waters."

"His is a strange mixture of gayety and true religious feeling," said the *Sun*, and it might do some of the non-Latin hypocrites good to contemplate it for a while. He has a complete and personal style as a painter, so that what he now has to say about anything has a charm just because he said it. His little water-colors of Paris are gems, full of lambent lights, melting colors and witty improvisations." And of the religious pictures: "It is seldom that such deep feeling is revealed so unpretentiously. Such naive

## Hawthorne's Draftsmanship Is Praised

A collection of 15 recent works by Charles W. Hawthorne, consisting chiefly of portraits with a few of the artist's familiar character studies, was shown at the Babcock Galleries. Attesting to Hawthorne's popularity is his formidable list of prizes which fill one entire page of the catalogue. "The Adoration of the Mother" seems to be his most popular picture judging from the three important awards which it has brought him in the last six years, the latest of which is the gold medal of the Boston Art Club.

The *Herald Tribune*: "The group especially commands attention because of the fact that this artist so thoroughly knows his trade. In all the minutiae of workmanship he is as firm, as precise, as he is supple and individualized. His draftsmanship alone inspires an admiring confidence, it is so accurate and so distinguished. Observe it particularly in the definition of the features in a portrait and in the delineation of the always expressive, characterful hands."

The *Eagle*: "According to the evidence of the exhibition, the portraits of wistful-eyed, engaging children alone retain the Hawthorne quality in its original strength and flavor. Such examples of his favorite genre



"Adoration of the Mother," by Charles W. Hawthorne.

included in the group suggest that he is repeating himself with the inevitable loss of freshness and spontaneity."

but genuine belief in the stupendousness of the sacred history is not outmatched by the artists of the Middle Ages, and to have it occur now, in this skeptical period, is nothing less than a miracle."

But the *Herald Tribune* had another view. It said: "He evidently knows how to blend colors and he has a good sense of what will make an interesting picture, but the foggi-

ness of detail and the muddiness of backgrounds suggest that he was always in a hurry to get on to something else. Accomplishment, to him, seems to be measured more in volume than patience."

Anthony Angorola, whose promising career was terminated by death last summer, was given a memorial exhibition at the

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Fifty-sixth Street Galleries. The young artist had traveled much abroad and consequently many of his paintings reflect the charm of foreign places, such as Chartres, Montmartre and Cagnes. However, he did not neglect American scenes, particularly Western cities and suburbs. Both are included in the memorial showing.

The *Post*: "The religious themes which, executed in flat, linear design, marked his earlier work here, give place to landscapes, painted solidly and broadly. The increase in power and freshness of vision of this work reveal how steadily he was progressing."

\* \* \*

Frank Leonard Allen, instructor of painting at Pratt Institute, showed a group of water-colors at the Art Center. The majority of the landscapes and marines were painted at Boothbay Harbor where the artist conducts a summer school; the city subjects depicted scenes on Brooklyn Heights. Once more Mr. Allen's sense of color drew praise from the critics. The *Sun*: "The exhibition sustains Mr. Allen's reputation as a colorist and technician. Whatever subject he chooses yields up its maximum of glowing, translucent tones."

\* \* \*

Arnold Blanch, young American artist who has recently returned from a sojourn in France, is holding an exhibition of paintings at the Dudensing Galleries. The *Post* found that Blanch's contacts abroad "have deepened his native qualities rather than diverted them to different channels."

The *Sun*: "Arnold Blanch has advanced into the list of American painters to be watched. He grows more serious and all his work is charged with feeling. His landscapes are sincerely felt and a vein of poetry informs the style."

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## Noguchi Wins Critics With His Portraits

*"Ella Franken," by Noguchi.*

Isamu Noguchi, whose father was Japanese and whose mother was Scotch, is holding an exhibition of 15 sculptured heads in various plastic media at the Marie Sterner Galleries. The artist was introduced to the New York public last season with a showing

of abstract sculptural forms at Eugene Schoen's, after two years study in Europe on a Guggenheim Fellowship. The present exhibition, according to the critics, promises a bright future for him.

The *Eagle*: "Noguchi stylizes his subjects according to their individual characteristics, varying his medium as well to suit the exigencies of the treatment. He has no prevailing recipe manner. Occasionally his portraits become psychological grotesques; others are straight, realistic statements of character."

The *Times*: "Noguchi's show last season did not adumbrate the success with portrait heads that the present affair at Mrs. Sterner's gallery establishes beyond doubt. As a portraitist, while still true to the fundamental principles of abstraction, Noguchi can rank with the best. He has illuminating theories about 'realism'—illuminating and yet deep, very deep."

The *Herald Tribune*: "The facial expressions of Noguchi's 'heads' are so strong and unmistakable that they seem, like Topsy, almost to have grown instead of being consciously molded by dextrous hands. Some of them are left rough and bumpy, somewhat in the manner of Rodin, and some are brought to a highly polished finish. . . . He is so strong in the expression of facial traits that he almost runs to caricature, but the likenesses are always unmistakable. There are evidences of an abundance of talent and energy."

### Adams Gets "Accepted"

Wayman Adams has been officially "accepted" by New York. His portrait of the late Mayor John Purroy Mitchel has been approved by the Municipal Art Commission and will be hung in City Hall. Noretta McCormick Smith submitted in 1918 a portrait which was rejected. Orlando Campbell was next, and he had two portraits turned down,

one in 1924, the other in 1928. Adams will get \$2,500.

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## Orozco



"The City," by Orozco.

The Delphic Studios, New York, are holding until Feb. 25 an exhibition of recent paintings and gouaches by Orozco, well known Mexican artist. The 23 examples, many of them studies for mural decorations, are of such mammoth proportions that, according to one critic, a spacious warehouse or an acre on an Atlantic City pier would be a most ideal place to show them. To get Orozco at full length requires plenty of room.

The *Herald Tribune*: "Orozco is best in his element with brilliant colors. There is nothing restful about his painting, either in the subjects or in the color combinations.

His decorations—cubical, triangular and vivid—would serve as an excellent tonic for those whose reactions to color have become jaded."

The *Sun*: "The new paintings show a decided leaning toward the abstract, a field in which Orozco is not yet entirely impressive. His cast of mind is more sombre than ever and this even extends to the color schemes, which are concerned largely with blacks and browns. Although the sincerity and passion of these pictures can be readily felt, they nevertheless do not match the power of the famous murals, nor even the early drawing for the 'House of Tears,' which is included in this exhibition. But Mr. Orozco is among the artists to be watched."

"Orozco's draftsmanship," said the *Post*, "deserves a chapter by itself in its vigorous line which creates monumental forms at times or again cuts out a silhouette as decisively and deftly as a knife."

## Mrs. Gill's Exhibit

Portraits in particular, a few floral pieces and a group of small canvases depicting street scenes in North Africa constituted the first comprehensive exhibition of Sue May Gill at the Philadelphia Art Club. The critics were unanimous in their praise.

"Mrs. Gill handles color and form deftly," Dorothy Grafty wrote in the *Public-Ledger*. "Her flower compositions perhaps more than her portraits give evidence of her appreciation for pigments and for arrangements. These studies go to the heart of an artist's emotional sensibilities. They are never produced as photographic reproductions, and although they are excellent pieces of decoration, one senses behind them less emphasis upon the decorative and more upon the emotional atmosphere of color manipulation."

## He Won



"Decoration," by Daniel Law.

Daniel Law of Lynn, Mass., painted this picture to win the Fontainebleau scholarship offered by the Vesper George School of Art, Boston, to a third year student in any department. He won it. Not only that, but when he sent the decoration to the annual Architectural League exhibition in New York, it was hung and reproduced in the catalogue. Mr. Law will now become a resident of the ancient royal seat at Fontainebleau, where he will receive free tuition and all expenses.

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## In the Realm of Decoration and the Antique

### St. Louis Adds Another Room to Period Set



*Room from Kempshot House. Period of George III.*

The Kempshot House room, fifth in the series of period rooms at the City Art Museum of St. Louis, has now been opened to the public. A gift of Mr. and Mrs. Warner S. McCall, it belongs to the late XVIIIth century, time of George III.

The furniture shows the use of satinwood and painted decoration which were popular in the so-called Heppelwhite and Sheraton styles. The wallpaper is in the "Pompeian" manner, made fashionable in England by the

architects Robert and James Adam. It was painted, according to tradition, by Pergolesi to the order of George IV, then Prince of Wales, for use by Lady Fitzherbert in her residence, Kempshot House, near Basingstoke. Removed from the same structure also is the mantelpiece of Italian marble.

The room is completed by four original doorways of the period from a house in Lincolnshire and a plaster ceiling in low relief after original Adam designs.

### The Antiques Exposition

The second International Antiques exhibition will be held in the Grand Central Palace, New York, March 3 to 10, under the sponsorship of the Antique Exhibition Co. More than 200 dealers and collectors from all parts of the country will participate. Furniture, historical documents, old prints, old jewelry, metal work, tapestries and pottery will be included.

### Wants No Bad Antiques

The War Department has been forced to issue a warning that only genuine antiques of the proper period will be accepted as gifts at Arlington, the ancestral home of the Custis and Lee families. So generous have been the offers of antique furnishings since Congress authorized its restoration and refurnishing that the officials see embarrassment ahead.

### Mazer Bowl

Saffron-Walden's famous Mazer Bowl, for more than 400 years in the possession of the King Edward VI Almshouses, has finally been sold to an American. The price was not disclosed but it was understood to be better than \$25,000. Following the bowl's sale last summer to a London dealer for \$14,500, many attempts were made to keep the historic relic in England.

The mazer measures 7¾ inches across by 2 inches deep, and is made of polished maple with a plain silvergilt rim. In the center is a silvergilt medallion of the Virgin Mary and Jesus. It bears the hall mark of the year 1507.

### Boston's 9,000 Textiles

Miss Gertrude Townsend has been appointed curator of the newly constituted Department of Textiles at the Boston Museum of Fine Arts. The collection of textiles contains more than 9,000 items, about three-fifths of which are the gift of Dr. Denman Ross. It is especially strong in early Peruvian embroideries and includes among the tapestries such outstanding examples as the Flemish "Apostles' Creed," given by Mrs. John H. Wright, and the Gothic "Passion" from Knoke House, given by Robert Treat Paine, 2nd.

THE ART DIGEST's New York office will gladly assist readers in locating any desired antique object, or in solving their problems of decoration.

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## Decorations

### By "N. Heurtaut"



Armchair, Signed by Nicolas Heurtaut.  
Period of Louis XV.

An armchair of carved and painted wood of the Louis XV period, formerly in the collection of Philippe Wiener, has been given by Robert Treat Paine, 2nd., to the Museum of Fine Arts, Boston. It is an example of the best cabinet work of the period, coming originally from the shop of the Parisian wood-carver, Nicolas Heurtaut. The signature "N. Heurtaut" appears on the under side of the back skirt of the chair seat. A design of carved roses ornaments the back and seat of the chair, and rosettes of wild roses are found on the knees of the front legs. The piece still has its original paint of dull blue and rose tones characteristic of the period.

### The Fate of the New

It seems that an antique shop was found among the ruins of Pompeii—a very significant discovery. It strikingly demonstrates the curious fact that what is modern and smart today will be antique tomorrow. Our latest model autos, airplanes, skirts and movie films will be in the museums of the future, and the dashing debutantes of today will be the querulous antiques of a few decades hence. Time gives a new value to things valueless.—*The Pathfinder.*

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## Among the Print Makers

### Museum Gets Rare Cole Prints as Gift



Timothy Cole's Woodcut of "Don Baltazar Carlos," by Velasquez.



Timothy Cole's Woodcut of El Greco's "Self Portrait."

When Inness, Wyant, Homer and Fuller were painting back in the 80's and 90's of the last century, there was another artist who was better known to cultured Americans than any of them. He was a young man, who was doing a tremendous and intensive work and doing it immortally well. It was before the day of photo-engraving, when paintings had to be reproduced in steel or wood, and Timothy Cole had proved to the editors of the *Century* that he was a master in the latter medium. They sent him to Europe in 1883, where, in the museums, with the originals before his eye, he put the great masterpieces of the past ages on wood. The *Italian* series comprised 69 plates. Thereafter he passed four years in the Low Countries, four in England, seven in Spain and three in France before his editors asked him to return to the United States to engrave paintings in American galleries.

Timothy Cole now, his work all done, is passing his declining years in a house near Poughkeepsie, N.Y.

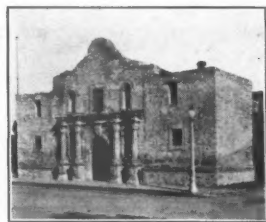
Ralph Clinton Smith in his book on Cole (1925) lists more than 500 blocks, which shows the artist's immense industry. The "proofs" of these blocks are extraordinarily rare. When he completed a block in Europe he pulled a proof for each of the five editors of the *Century*, and two or three for himself. All of them have been scattered save the collections of Robert Underwood Johnson, George Whittle and C. C. Buel. Mrs. George P. Douglas purchased the latter and has recently presented it to the Minneapolis Institute of Arts. It comprises 239 of Cole's proofs, and includes all of the European sets above described as well as some blocks that

the *Century* never published. It constitutes a precious possession.

Cole, now 78, was born in England and brought to America at the age of 5. In 1872 he sold his first block. He stood in relation to the masters he engraved as the conscientious pianist does to the composer.

### Texas-Made Prints

Mrs. Margaret Scruggs Carruth has been elected chairman of the prints and etchings department of the Texas Federation of Women's Clubs. Among her plans is the holding of an exhibition of Texas-made prints at the next meeting of the federation.



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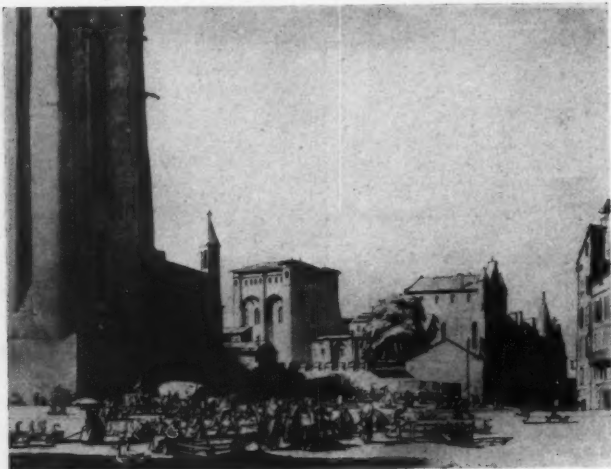
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# Among the Print Makers, Old and Modern

## English Etchers Take Two Leading Prizes at the Chicago Show



"Goose Fair, Albi," by Malcolm Osborne.



"The Flower Seller," E. Owen Jennings.

Prize winners at the 21st international exhibition of the Chicago Society of Etchers, at the Art Institute until March 9, have been announced. The three Frank G. Logan prizes were awarded as follows: first, to Malcolm Osborne, London, for "Goose Fair at Albi"; second, E. Owen Jennings, Leeds, England, for "The Flower Seller"; third, Cornelis Botke, Santa Paula, California, for "Foam and Cypress, Monterey." Beatrice S. Levy, Chicago, won the society's prize for members with "Orchestra Hall."

"The exhibition seems to me to be a better show than it was last year, the high spots at least being higher, which seems a very encouraging thing to say when you reflect that etching seems to be all over the world a more or less static process," wrote Inez Cunningham in the Chicago *Evening Post*, taking issue with those who maintain that etching is undergoing a renaissance and is

just about the liveliest thing in the art world today.

"Etching is a branch of the graphic arts," she continued, "to which one must bring a combination very difficult to find in one person; that is, a delicately poetic viewpoint that must have in it something of uncertainty and indefiniteness, and on the other hand, meticulous care and precision in setting forth

this viewpoint. One must remember, too, that until an etcher has reached the pinnacle of fame he can never receive what might be called a living wage for his work. And he can never receive any wage at all unless he keeps in the back of his mind the remembrance that he must have what is known as popular appeal. . . . No wonder then that there are so few fine etchers."

### Knoedler's Sixth Annual

Knoedler's is holding until March 8 the sixth annual exhibition of engravings, woodcuts, and etchings of the XVth and XVIth centuries. All the important masters of those periods are represented, including Mantegna, the Master E. S., Meckenem, Holbein, Cranach, Schöngauer and Van Leyden, to mention a few. The catalogue, containing reproductions of all works shown

together with short descriptive paragraphs from the writings of the world's greatest authorities, is an educational course in itself.

### National Arts Club Show

Nearly 400 etchings are being shown at the "Seventh Annual Exhibition by Living American Etchers" at the National Arts Club, New York. Nearly all the leading etchers of the country are represented. The club's prize, given by the president, John G. Agar, was awarded to Andrew Vargish for "Dusk on the Meadows." Gerard K. Geerlings received honorable mention.

### A Print Competition

Anderson Galleries, 2112 11th St., South, Birmingham, Alabama, announce a competitive exhibit of wood block and linoleum prints, March 1 to 30. There will be three purchase prizes. Minna McLeod Beck, dean of Alabama College, will head the jury. The collection will be sent on a tour of Southern cities.

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# The News and Opinion of Books on Art

## George Bellows

Thomas Beer put the George Bellows lithographs in a book. Now Mrs. Bellows has done the same for his paintings ("Paintings of George Bellows"; New York; Alfred A. Knopf). The preface consists of a letter written by the artist in reply to a friend who asked the following questions: "What is good drawing?" "What is good painting?" "How does the subject matter relate to art?" "How is nature related to art?" "Why do students fail to conceive big things in art?" and "Of what importance is art to society?"

Concerning the preface Henry McBride wrote in the *New York Sun*: "Bellows had a simple and direct mind, not overly subtle, but the very directness of his thought made it impressive to his friends. Consequently, all of them will read with pleasure the answers to the stated questions, and artists may catch the contagion of earnestness from them, just as they used to from the man himself. . . ."

"The book, however, throws no new light on the paintings nor upon the personality. If the present public were asked to vote on the matter it would doubtless declare a partiality for the lithographs above the paintings, and among the paintings it would stress the prize-fight pictures and the portraits of the artist's family circle. That seems to be the general feeling at present, but the future, always an unknown quantity, may have a different opinion. . . ."

"There is no question but that this artist's contemporaries found him interesting. They admired him, for one thing, because he robbed art of its effiteness. There was the question at all times as to the quality of his genius but there never was a question at any time as to the quality of his manliness. It was absolute. With so many painters compromising right and left with the changing standards of the day it was a comfort to find one man confident of his vocation and confident of the essential worth of that vocation. His undoubted courage made him the natural center of a group that felt his passing keenly and the public itself has not yet replaced him with any official spokesman for present-day problems."

## Attacks Old Ideas

The Dial Press, New York, has brought out Professor C. J. Ducasse's "Philosophy of Art," a \$3.50 book which attacks a number of ideas on the nature of art and beauty

that have been widely held. Some of Prof. Ducasse's contentions are: There are no binding canons of beauty; there are no authorities in matters of aesthetic worth; art is not the creation of beautiful things but the objectification of feeling; art has no essential connection with beauty.

The book cannot be called an "apology" for modernism in art, the characteristics of which come in for caustic criticism at several points.

## "Art of the Pencil"

Borough Johnson, English artist and teacher, addresses himself primarily to the art student in "The Art of the Pencil" (Isaac Pitman & Sons; New York; \$5). Displaying some 20 of his own pencil drawings, he accompanies each with a running comment on the subject and its treatment. Following each reproduction is shown an enlarged view of a single section with more specific "Notes for the Student."

The restriction of the illustrations to Mr. Johnson's own work may not be a modest gesture, but at least it enables him to comment with a surety born of knowledge.

## "Artist's Scrap Book"

A reference book in loose-leaf form has been provided by Pedro L. Lemos in his "Artist's Scrap Book" (Davis Press; Worcester, Mass.; \$7.50). Some 1,000 illustrations and designs in black and white have been assembled from different sources in appropriate groupings, and completely indexed for reference. Mr. Lemos has written a short introduction on the methods of handicraft.

## Prints of the Year

The annual review of contemporary etching and engraving, "Fine Prints of the Year," has again been issued by Halton & Truscott Smith of London. This, the 7th volume, is edited by Malcolm C. Salaman of the Royal Society of Painter-Etchers and Engravers; the American section is by Helen Flagg. As usual, 100 prints have been selected for full page reproduction, almost equally divided between European and American. All the prints in the European section, with a few exceptions, are by British artists.

A notable feature among the 100 illustrations is the revival of original line-engraving in the German or Italian tradition, though the etching-needle and the drypoint still hold their place of prominence.

Another development is the growing popularity of American etchers with European publishers. "Gradually European publishers, principally English, seem to be realizing the growing importance of American etchings, and to be gathering the etchers within their folds," wrote Mr. Salaman. In her introduction to the American section Miss Flagg observed that the "appearance of the work of men hitherto not widely known is notable, as also is the emergence of etchers eager to express an individual, fresh viewpoint. Thus, American etching will escape a slight tendency toward monotony, a too ardent worship at old shrines."

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## Rare Books and Manuscripts

### The "Declaration"

According to a Toronto dispatch, a document that purports to be the original draft of the Declaration of Independence has turned up in the hands of a Canadian antique dealer, adding still more to the controversy concerning the fate of the historic document. The Canadian find is declared to be in the autograph of John Penn, a grandson of William Penn, causing its sponsors to deduce that Penn and not Jefferson was the author of the Declaration. Autograph authorities are skeptical of its authenticity. Dr. A. S. W. Rosenbach expressed the opinion that the document might be a contemporary copy in the autograph of Penn.

Three preliminary drafts of the Declaration are known to exist, all in the autograph of Jefferson. The first, bearing corrections by Franklin, is in the National Library and is considered almost certainly the original draft. The second is owned by the New York Public Library and the third by the American Philosophical Society in Philadelphia. The parchment copy, signed by all the members of the Continental Congress and not made until a month later, is in the National Library. Dr. Rosenbach owns a fifth draft, copied, like the parchment one, by a scribe.

Dr. John A. Fitzpatrick, an authority on the Continental Congress and editor of Washington's diaries, believes that the first draft in the National Library, commonly accepted as the original, is not the copy submitted to the Congress, adopted and ordered set up, since it does not bear any signatures and the printed sheets which came from the printers bear the signatures of John Hancock and Charles Thomson, a clerk. It is probable that the Philadelphia printer, to whom the original draft was sent the night of July 4, simply tore it up after setting the type.

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### Chesterfield

Lord Chesterfield's original letters to his godson and successor, which made his name synonymous with urbanity, are being offered quietly for sale in New York. Due to a proviso which accompanied their sale by the Chesterfield family several years ago to Temple Scott, the letters can never be put up at auction. When Jerome Kern, to whom Mr. Scott later sold them, dispersed his library in the record breaking sale last winter, the letters were not included, but were sold privately back to Mr. Scott. Arthur Zinker, their present owner, then acquired them.

They were written by Chesterfield between 1766-1770 with the intention of improving the manners of his son and inculcating in him the ideas of a man of the world, and are contained now in two folio volumes, bound in crimson morocco and stamped with the Chesterfield arms. The late Lord Carnarvon edited and published them. Included with Mr. Zinker's volumes is the original contract made by the wife of Chesterfield's son for their publication.

Previous to these letters Chesterfield had written a series of a similar nature to his natural son, Philip Dormer, which were the first published and won him his literary fame. The originals of this series have been destroyed, according to Mr. Zinker.

### The "Gettysburg Address"

Thomas F. Madigan, New York autograph dealer, has acquired a manuscript of the Gettysburg Address, penned by Lincoln himself and the first copy to come into the market. Lincoln is known to have made five drafts of the address, two of which were preserved by his secretary, John Hay, and are now in the Library of Congress. Where the remaining two are is a mystery.

Bound in morocco leather with the Gettysburg Address is the original manuscript of Edward Everett's two-hour oration given on the same occasion. How the two came to be together is told in a letter written by Everett to Lincoln, saying that he had promised his manuscript to Mrs. Hamilton Fish for sale at the Metropolitan Fair in 1864 for the benefit of the Union soldiers and requesting that Lincoln "let him combine the manuscript of his dedicatory remarks with it as this would greatly increase its value." Lincoln sent the manuscript and the two sold for \$1,500. What Mr. Madigan paid the Keyes family, descendants of the original purchaser, has not been made public, but it is said to have "run well into six figures."

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## Great Calendar of Exhibitions

(Competitive exhibitions and exhibitions that present opportunities for artists to enter works are marked with two stars, thus \*\*.)

Birmingham, Ala.

ANDERSON GALLERIES—

Feb.—Water-colors, Edith M. Brisac.

\*\*Mar.—Exhibit of wood-block and linoleum prints.

Mobile, Ala.

ALLIED ARTS GUILD—

Feb.—Flower paintings (A. F. A.).

Berkeley, Cal.

BERKELEY ART MUSEUM—

Feb.—Reproductions, old and modern masters.

CASA DE MANANA—

To Feb.—Hand-wrought metal, Harry Dixon; Japanese hats.

Feb. 16-28—Paintings and water-colors, Forrest Brisse.

Laguna Beach, Cal.

LAGUNA BEACH GALLERY—

To Mar. 31—Exhibition by members of Laguna Beach Art Association.

La Jolla, Cal.

LA JOLLA ART ASSOCIATION—

Feb.—Marcia Braune.

Los Angeles, Cal.

LOS ANGELES MUSEUM—

Feb.—Contemporary American paintings; water-colors, Elizabeth Spaulding and John Whorf;

animal bronzes, Eli Harvey; paintings Frederico Cantu; ink drawings, Mater D. Fahringer.

ANSIE GALLERIES—

Feb.—General exhibition of Cal. painting.

BILTMORE SALON—

To Mar. 29—Old Masters from Robert C. Vose Galleries, Boston.

BRAXTON GALLERIES (Hollywood)—

Feb.—Modern sculpture.

PUBLIC LIBRARY GALLERY—

\*\*Mar. 19-Apr. 27—Bookplate Association International prize competition and 6th annual exhibition. Closing date, Apr. 10.

STENDAHART ART GALLERIES—

Feb.—Paintings, Nicolai Fehin.

Oakland, Cal.

OAKLAND ART GALLERY—

Feb.—Permanent collection.

Pasadena, Cal.

PASADENA ART INSTITUTE—

Feb.—6th annual exhibition by Pasadena artists.

GRACE NICHOLSON GALLERIES—

Feb.—Loan exhibition, Grand Central Art Galleries; Cal. landscapes, Aaron Kilpatrick; marines, Leon Bonnet; portraits, C. H. A. Ayers.

San Diego, Cal.

FINE ARTS GALLERY—

Feb.—Paintings, Rudolph Treutler; contemporary artists; mural paintings, (A. F. A.).

San Francisco, Cal.

CALIFORNIA PALACE OF THE LEGION OF HONOR—

Feb.—Permanent collection; Mildred Anna Williams' collection; Cal. paintings and sculpture; Oriental works of art.

CAL. SCHOOL OF FINE ARTS—

To Feb. 23—Modern French art, loaned by Templeton Crocker.

GALERIE BEAUX ARTS—

Feb. 18-Mar. 5—Oils, Rinaldo Cuneo.

EAST-WEST GALLERY—

Feb.—Wm. Dallam Armes' collections of Japanese prints; paintings and sculptures, Emmett Kirby; small sculpture in soap.

PAUL ELDER & CO.

To Feb. 24—Original sketches and etchings of Cal. homes and gardens.

S. & G. GUMP CO.—

To Feb. 22—Paintings, Maurice Braun.

Feb. 24-Mar. 8—Etchings, Max Pollack.

Santa Barbara, Cal.

ART LEAGUE GALLERY—

To Feb. 23—Paintings, Eunice MacLennan.

Feb. 22-Mar. 8—Members' winter exhibit.

SANTA BARBARA SCHOOL OF ARTS—

Feb.—Work by German school children (A. F. A.).

Denver, Col.

DENVER ART MUSEUM—

Feb.—Sculpture, drawings, woodcuts, Maillol; Indian art from Northwest Coast; sculpture and drawings, Georg Kolbe.

Feb. 15-27—50 prints of the year.

CYRUS BOUTWELL—

Mar.—Etchings and water-colors, George Elbert Burr.

Hartford, Conn.

MORGAN MEMORIAL—

Feb. 15-Mar. 1—2nd annual exhibition, Women Painters and Sculptors of Hartford.

New Haven, Conn.

PUBLIC LIBRARY—

\*\*Feb. 17-Mar. 15—New Haven Paint and Clay Club 29th annual exhibition.

Wilmington, Del.

SOCIETY OF FINE ARTS—

Feb. 26-Mar. 12—Work of N. C. Wyeth.

Washington, D.C.

GORDON DUNTHORNE GALLERIES—

Feb.—Old English aquatints in color.



**PHILLIPS MEMORIAL GALLERY—**

To Mar. 1—Paintings from El Greco to 1930.  
Feb.-Mar.—Group of Lyric painters, in oil and water-color.

**UNITED STATES NATIONAL MUSEUM—**

To Feb. 23—Drypoints, Rodney Thomson and Benson B. Moore.  
Feb. 24-Mar. 23—Mr. and Mrs. Arthur W. Hall, etchings and wood-blocks in color.

**YORKE GALLERY—**

Feb.—Exhibition of paintings.  
Jacksonville, Fla.

**FINE ARTS SOCIETY—**

To Feb. 22—Landscape Club's "A" Circuit.  
Orlando, Fla.

**ART ASSOCIATION—**

Feb. 15-28—Paintings, Elliott Clarke.  
Feb.—Water-colors, Mrs. E. S. Marsh.  
St. Petersburg, Fla.

**ART CLUB—**

Feb. 18-Mar. 18—Contemporary American artists (A. F. A.).  
Tallahassee, Fla.

**FLORIDA STATE COLLEGE—**

To Feb. 21—1930 water-color Rotary (A. F. A.).  
Atlanta, Ga.

**HIGH MUSEUM—**

To Feb. 24—Association of Georgia Artists.  
Savannah, Ga.

**TELFAR ACADEMY OF ARTS—**

Feb.—Etchings, Misses Venier and Rhett.  
Chicago, Ill.

**ART INSTITUTE OF CHICAGO—**

Apr. 9—20th annual international exhibition of etchings, auspices of Chicago Society of Etchers; 35th annual exhibition by artists of Chicago and vicinity.

**ARTHUR ACKERMANN & SON—**

Feb.—Etchings and prints of Chicago.  
CHICAGO GALLERIES ASSOCIATION—

Feb. 24-Mar. 15—Exhibition, eight artist members.  
CARSON PIRIE SCOTT & CO.—

Feb.—Old English sporting prints.  
ARTS CLUB OF CHICAGO—

To Feb. 21—Paintings, Friesz and Norman Jacobsen; silhouettes, Ugo Mochi.

**LAKESIDE PRESS GALLERIES—**

To Mar. 31—Exhibition by members of Business Men's Art Club of Chicago.

**PALETTE & CHISEL CLUB—**

To Mar. 10—Norwegian landscapes, Karl Ouren.  
CHESTER H. JOHNSON GALLERIES—

Feb. 15-28—Paintings, Svirgale.  
ROULLIER GALLERIES—

To Feb. 24—Crayonstones, Bolton Brown.  
Decatur, Ill.

**INSTITUTE OF CIVIC ARTS—**

Feb.—Oils, Donald Wiltherstene; water-colors, Frank D. Allison.  
Peoria, Ill.

**ART INSTITUTE—**

Feb. 16-Mar. 9—Architectural exhibit.  
Rockport, Ill.

**ROCKPORT ART ASSOCIATION—**

Feb.—Will Stevens.  
Springfield, Ill.

**ART ASSOCIATION (Edward Place Galleries)—**

Feb.—Kiowa Indian art exhibition.  
Indianapolis, Ind.

**HERRON ART INSTITUTE—**

Feb.—Annual exhibition of Indiana architects' work, architectural crafts; contemporary Norwegian prints, small sculptures in soap.

**PETTIS GALLERY—**

To Feb. 24—Landscapes, Renée Barnes.  
Richmond, Ind.

**ART ASSOCIATION—**

Feb.—Oriental art.  
Cedar Rapids, Ia.

**LITTLE GALLERY—**

Feb. 15-28—Paintings, Wm. Schwartz.  
Des Moines, Ia.

**ASSOCIATION OF FINE ARTS—**

Feb.—Leon Kroll.  
Dubuque, Ia.

**DUBUQUE ART ASSOCIATION—**

Feb.—Paintings, Chas. Hawthorne.  
Emporia, Kan.

**KANSAS STATE TEACHERS COLLEGE—**

Feb.—Annual exhibition, North Shore Arts Association (A. F. A.).  
Manhattan, Kan.

**KANSAS STATE AGRICULTURAL COLLEGE—**

To Mar. 3—Phila. Chapter A. I. A. (A. F. A.).  
Wichita, Kan.

**ART ASSOCIATION—**

Feb.—Drawings, Los Angeles school children (A. F. A.).  
Louisville, Ky.

**ART ASSOCIATION—**

Feb.—Contemporary prints; photographs of Greece (A. F. A.).  
New Orleans, La.

**ARTS & CRAFTS CLUB—**

Feb. 15-28—Old Louisiana portraits.  
ISAAC DELCADO MUSEUM—

Apr. 2-30—Members, Southern States Art League, 10th annual exhibition.  
Feb.—Paintings, Ernest Blumenschein.  
Portland, Me.

**L. D. M. SWEAT MEMORIAL ART MUSEUM—**

Mar. 1-30—Portland Society of Art, annual spring exhibition. Closing date, Feb. 20.  
Apr. 18-May 19—International Photographic Salon.

**Winnipeg, Man.****RICHARDSON GALLERIES—**

Feb.—5th annual, Manitoba Soc. of Artists.  
Baltimore, Md.

**BALTIMORE MUSEUM OF ART—**

Mar. 1-30—33rd annual exhibition, Baltimore Water-Color Club.

**MARYLAND INSTITUTE—**

Feb.—Work by Washington artists.

**PURNELL GALLERIES—**

Feb.—Contemporary etchings; old paintings.  
Boston, Mass.

**MUSEUM OF FINE ARTS—**

Feb.—XVIIIth century French color prints; etchings, woodcuts, books illustrated by Lepère; XVth century wood and metal cuts lent by James C. McGuire.

**CASSON GALLERIES—**

Feb.—Paintings, Maj. Dugmore, H. R. Beckman, Stanley W. Woodward; etchings.

**DOLL & RICHARDS, INC.—**

To Feb. 25—Aquarelles, Karoly Fulop.  
Feb. 19-Mar. 4—Water-colors, Mary Lincoln Orr.

**GOODMAN, FINE PRINTS—**

Feb. 3—Early German XVth century woodcuts.

**GUILD OF BOSTON ARTISTS—**

Feb. 17-Mar. 1—Paintings, Marguerite Pearson; sculpture, Mary O. Bowditch, Amelia Peabody.

**GRACE HORNE'S GALLERIES—**

Feb. 17-Mar. 1—Water-colors, Roger Hayward; modern prints.

**ROBERT M. VOSE—**

Feb.—Exhibition of paintings.  
MRS. PANCOAST GALLERY—

Feb. 15-28—Sloan, Brumback, Kuhn, Hawthorne.

**SOCIETY OF ARTS & CRAFTS—**

Feb. 27-Mar. 12—Bookplates, drawings, Amy M. Sacker.

**CAPRONI GALLERIES—**

Indefinite—Reproductions of classical and modern statuary.

**40 JOY STREET GALLERY—**

Feb.—Boston Society of Independent Artists.  
Cambridge, Mass.

**CAMBRIDGE SCHOOL—**

To Feb. 22—Photographs by Antoinette Perrett.

**FOGG ART MUSEUM—**

Indefinite—Maya art, lent by Peabody Museum; etchings, Rembrandt van Rijn.

**Hingham Center, Mass.**

Feb.—Etchings, Cathedral towns of France, John Taylor Arms, Ernest Roth, André Smith.

**CITY LIBRARY—**

Mar. 8-23—11th annual members exhibition, Springfield Art League. Closing date, Mar. 1.

**Worcester, Mass.****WORCESTER ART MUSEUM—**

To Feb. 26—Prints by American artists, collection of George A. Gay.

To Feb. 23—Sculpture, Malvina H. Hoffman.  
Ann Arbor, Mich.

**ART ASSOCIATION (Alumni Hall)—**

Feb.—Allied Artists of America.

**UNIVERSITY OF MICHIGAN—**

Feb.—Exhibition of small sculpture.  
Detroit, Mich.

**DETROIT INSTITUTE OF ART—**

To Mar. 1—American Colonial and Early Federal art.

**HOTEL TULLER—**

Feb. 28-Mar. 30—2nd annual exhibition, Society of Independent Artists.

**Grand Rapids, Mich.****ART ASSOCIATION—**

Feb.—Paintings, Max Böhm; drawings, Mestrovic; American silk designs; paintings of New York, William S. Horton (A. F. A.).

**Muskegon, Mich.****HACKLEY GALLERY OF FINE ART—**

Feb.—Annual exhibition, artists of Muskegon; paintings, Angel Zerraga, American illustrators.

**Port Huron, Mich.****ART ASSOCIATION—**

Feb.—Landscapes, marines, portraits (A. F. A.).  
Ypsilanti, Mich.

**STATE NORMAL SCHOOL—**

Feb.—French peasant costumes (A. F. A.).  
Minneapolis, Minn.

**INSTITUTE OF ARTS—**

To Mar. 15—Pillsbury collection, French etchings; etchings, Adrian Ostade; engravings, Von Mecklen, Master "E. S." Schongauer.

To Mar. 1—Sculpture, Numa Patlagean.  
Biloxi, Miss.

**PUBLIC LIBRARY—**

Feb. 22-Mar. 1—Gulf Coast Art Association, 4th annual members' exhibition.

**Jackson, Miss.****ART ASSOCIATION—**

Feb. 23-Mar. 9—Southern States Art League "A" Circuit.  
Kansas City, Mo.

**ART INSTITUTE—**

Feb.—Annual Midwestern artists' exhibition.  
St. Louis, Mo.

**CITY ART MUSEUM—**

Feb.—Advertising art exhibition; International lithograph and engraving exhibition.

**NEWHOUSE GALLERIES—**

Feb.—Portraits, Demetrios A. Trifyllis.

**ST. LOUIS ARTISTS' GUILD—**

Mar. 9-Apr. 9—6th annual Post-Dispatch black and white competition.

**Omaha, Neb.****ART INSTITUTE—**

Feb.—Cleveland artists.  
Manchester, N.H.

**CURRIER GALLERY OF ART—**

Feb.—Paintings of the sea, Galen J. Perrett; early American portraits; pencil sketches, instructors of Grand Central School of Art; water-colors from Leighton collection.

**Atlantic City, N.J.****MUNICIPAL ART GALLERY—**

To June 1—Water-colors by 23 contemporary artists.  
East Orange, N. J.

**ART CENTER OF THE ORANGES—**

Feb. 20-Mar. 2—Oil paintings by members.  
Montclair, N.J.

**MONTCLAIR ART MUSEUM—**

To Mar. 2—Water colors, drawings by XIXth century and contemporary French artists; work of Hayley Lever.

**Newark, N.J.****NEWARK MUSEUM—**

To Feb. 28—Modern American paintings; modern applied art.

To Feb. 23—Water-colors, Cleveland artists.  
Plainfield, N.J.

**ART ASSOCIATION (Public Library)—**

To Feb. 23—Mestrovic, Carl Milles, Botzaris, Warnecke, loaned by Fifty-Sixth St. Galleries.  
Santa Fe, N.M.

**ART MUSEUM—**

Apr. 16-18—Exhibition in connection with convention of western branch of A. F. A. Address, Prof. Grummam, University of Nebraska, Lincoln.

Feb.—Paintings, Willard Nash; Donald Kelso and Homer Lee.

**Brooklyn, N.Y.****BROOKLYN MUSEUM—**

Feb.—Contemporary Belgian painting, sculpture and graphic art; work of Indian artists; annual exhibition of Brooklyn Society of Miniature Painters.

**NEIGHBORHOOD CLUB—**

To Mar. 3—Paintings, Beulah Stevenson.  
Birmingham, N.Y.

**ART GALLERY—**

Feb.—5th annual exhibition of local artists.  
Buffalo, N.Y.

**ALBRIGHT ART GALLERY—**

Feb.—Work of Gari Melchers.

To Feb. 23—Annual Salon of the Buffalo Camera Club.

**Elmira, N.Y.****ARNOT ART GALLERY—**

Feb.—Pastels, Waunita Smith.  
New York, N.Y.

**METROPOLITAN MUSEUM—**

Feb. 18-Mar. 30—Memorial exhibition of work by Arthur B. Davies.

**ARTHUR ACKERMANN & SON—**

Feb.—English woodcuts of the "Sixties."

**AGNEW GALLERIES—**

Mar. 16-Apr. 10—Drawings by J. M. W. Turner.

**AMERICAN FINE ARTS SOCIETY—**

Mar. 27-Apr. 6—National Academy of Design, spring exhibition. Work received, Mar. 6-7. Address, 210 W. 58th St.

**AN AMERICAN PLACE (309 Madison Ave.)—**

To Mar. 17—New paintings, Georgia O'Keeffe.

**AMERICAN-ANDERSON GALLERIES—**

To Mar. 1—Psycho-graphs, Bob Davis.

**ARDEN GALLERY—**

To Mar. 5—Modern needle work.

**ART CENTER—**

Feb. 17-Mar. 1—Paintings, Gordon S. Howe, Homer E. Ellertson; wood-block prints, Mark Perper; decorative arts, shown by Art Alliance of America.

**ART CENTER—BARBIZON BRANCH—**

To Feb. 23—Paintings, Cyssan Artists.

**ART CENTER—PRINT ROOM—**

To Feb. 21—Etchings and color wood-block, Charles W. Bartlett.

**BABCOCK GALLERIES—**

To Mar. 1—Paintings of the West, Lone Wolf; pastels and drawings, Sol Wilson.

**BALZAC GALLERIES—**

Feb.—Works of art.

**JOHN BECKER GALLERIES—**

Feb.—Facsimiles and originals by modern artists.

**BELMONT GALLERIES—**

Feb.—Permanent exhibition of Old Masters.

**BOURGEOIS GALLERIES—**

Feb.—Paintings and sculptures.

**BROWN-ROBERTSON CO., INC.—**

Indefinite—Color prints by American and British artists; paintings.

**BRUMMER GALLERIES—**

Feb.—Paintings, Max Jacob.

**BUTLER GALLERIES—**

Feb.—Decorative paintings.

**CLAYTON GALLERY—**

Feb.—Exhibition of art.

**CHAMBRUN GALLERIES—**

Feb.—Exhibition of paintings.

**CONTEMPORARY GALLERIES—**

To Feb. 25—Paintings, scenes in the Bronx.

**WARREN COX GALLERY—**

To Mar. 1—Quill Jones exhibition of unique rugs and brasses from Arabia, Persia, India, Tibet.

**DELPHIC STUDIOS—**

Permanent—Works of Orozco, Thomas H. Benton and Dewey Albinston.

To Feb. 25—Recent paintings, Orozco.

**DE HAUE & CO.—**

Feb.—Exhibition of paintings.

[Continued on Succeeding Page]



**DEMOTTE**—  
Feb. 28-Mar. 28—"17 Virgins Synthesizing Art in France from XII to XVIIIth Century."

**DOWNTOWN GALLERY**—  
Feb. 17-Mar. 10—Paintings of New York and New England, Marguerite Zorach.

**DUDENSING GALLERIES**—  
Feb.—Paintings, Arnold Blanch; drawings, P. Man-granite.

**DURAND-RUEL**—  
Feb. 14-28—Paintings, Holmead Phillips.

**EHRLICH GALLERIES**—  
Feb.—Exhibition of Old Masters.

**FERRAGLIZ GALLERIES**—  
Feb. 17-Mar. 1—Paintings, George Hill; etchings and water-colors, Polly K. Hill; important sculpture.

**FIFTEEN GALLERY**—  
To Mar. 1—Joseph Newman.

**FIFTY-SIXTH STREET GALLERIES**—  
Feb. 17-Mar. 1—Paintings and pastels, Countess Pecorini; portraits and still lifes, Mathilde Brownell; sculpture by leading American sculptors; Joseph Massari.

**PASCAL M. GATTERDAM GALLERY**—  
Feb.—Exhibition of paintings.

**GRAND CENTRAL ART GALLERIES**—  
To Feb. 22—Portrait in sculpture, Margaret French Cresson; Stark Davis.  
Feb. 18-Mar. 1—Charles W. Hawthorne and Mary Gray.

**G. R. D. STUDIO**—  
To Mar. 1—Paintings, Horace Day, Eve Kottgen, Kiyoshi Shimizu, Bianca Todd.

**HACKETT GALLERIES**—  
Feb. 24-Mar. 8—Exhibition of contemporary Irish prints.

**HARLOW, McDONALD & CO.**—  
Feb.—Etchings, and drypoints, Rembrandt.

**HERRAMANECK GALLERIES**—  
Indefinite—Asiatic works of art.

**THE GALLERY OF P. JACKSON HIGGS**—  
Indefinite—Paintings of Old Masters.

**HOLT GALLERY**—  
To Feb. 22—Oil paintings, Elizabeth R. Fulda.  
To Mar. 3—Oil paintings, Jean Jacques Pfister.

**FREDERICK KEPPEL & CO.**—  
Feb. 18-Mar. 29—Mezzotint portraits.

**KLEMMANN-THORMAN GALLERIES**—  
To Feb. 22—Woodcuts and etchings, I. Friedlander.

**KENNEDY & CO.**—  
Feb.—Etchings and dry points.

**KLEINBERGER GALLERIES**—  
Feb.—Exhibition of Old Masters.

**KNOEDLER & CO.**—  
To Mar. 8—6th annual exhibition of engravings, etchings, woodcuts of XVth and XVIth centuries.

**ROLAND KOSCHERAK**—  
Indefinite—Art from Japan, China, Tibet.

**KRAUSHAAR GALLERIES**—  
Feb. 17-Mar. 3—Paintings, Guy Rene Du Bois.

**JOHN LEVY GALLERIES**—  
Feb.—Permanent exhibition of old and modern paintings.

**J. LEGER & SON**—  
Feb.—Portraits by old masters of the XVIIIth and XIXth century English schools.

**LITTLE GALLERY**—  
Feb.—Important paintings.

**LOEDERER-ARKMAN GALLERY**—  
Mar. 1-15—Modern paintings, Berkeley Williams, Jr.

**MACBETH GALLERY**—  
Feb. 18-Mar. 3—Recent landscapes, John F. Carlson; pastels, Wilbur Reaser.

**MILCH GALLERIES**—  
Feb. 17-Mar. 1—Paintings, Francis Speight, Ruth Payne Burgess; silver point drawings, Thelma G. Wood.

**MONTROSS GALLERY**—  
To Feb. 22—Pictures, Willem A. van Konijnenburg.

**MORTON GALLERIES**—  
To Feb. 24—Paintings, Edith Briscoe Stevens; water-colors, Vera Andrus.

**MUSEUM OF FRENCH ART**—  
To Feb. 21—The history of lace, loan exhibition.

**MUSEUM OF MODERN ART**—  
Feb.—Paintings in Paris.

**MURAI GALLERY**—  
To Feb. 23—European and American moderns.

**NATIONAL ARTS CLUB**—  
Feb.—Annual exhibition of living American etchers.

**J. B. NEUMANN**—  
Feb.—Living art and international moderns.

**NEWHOUSE GALLERIES**—  
Feb.—Exhibition of paintings.

**ARTHUR U. NEWTON**—  
Feb.—XVIIIth century English portraits and sporting pictures.

**PARK AVE. GALLERIES**—  
Feb.—Pastels, Christopher Clark.

**PEARSON GALLERY OF SCULPTURE**—  
To Feb. 20—Ten young sculptors.

**Feb. 20-Mar. 15**—Small sculptures by Munich masters, Franz Hahn, Bernhard Blecker, Fritz Behn, Joseph Wackerle.

**RALPH M. PEARSON STUDIO**—  
Indefinite—Modern hand hooked rugs by American artists.

**POTTERS' SHOP, INC.**—  
Feb. 17-Mar. 4—Figurines in polychrome pottery, William Sewell.

**PUBLIC LIBRARY-PRINTS DIVISION**—  
To Mar. 1—Lithographs and wood-engravings, Daumier.  
To Apr. 1—Portraits in lithography.

**REINHARDT GALLERIES**—  
Feb.—Paintings by old and modern masters.

**CORONA MUNDI (ROERICK MUSEUM)**—  
To Mar. 7—Paintings, Emma Fordyce MacRae.

**SALMAGUNDI CLUB**—  
Feb.—Annual exhibition of Thumbbox sketches.

**SCHULTHEIS GALLERIES**—  
Permanent—Prominent American and foreign artists.

**JACQUES SELIGMANN & CO.**—  
Permanent—Exhibition of ancient paintings, tapestries and furniture.

**E. & A. SILBERMAN GALLERIES**—  
To Mar. 15—Old Masters and antiques.

**MARIE STERNER GALLERIES**—  
Feb.—Paintings, Ebihara; sculpture, Noguchi.

**VAN DIEMEN GALLERIES**—  
Feb.—Paintings by Old Masters.

**WILDENSTEIN GALLERIES**—  
To Mar. 8—"Indians of Arizona and New Mexico," wood sculptures by Allan Clark.

**WHITNEY STUDIO GALLERIES**—  
To Feb. 23—Rosella Hartman, Caroline Speare Rohland, Dujam Penic.

**CATHERINE LORILLARD WOLFE ART CLUB**—  
Feb.—Work of student members.

**HOWARD YOUNG GALLERIES**—  
Feb.—Modern paintings, French, English, American.

**UNION LEAGUE CLUB**—  
To Feb. 22—Paintings by Living American artists from membership of Salmagundi Club.

**Rochester, N.Y.**

**MEMORIAL ART GALLERY**—  
Feb.—Carroll, Hopper, Burchfield exhibition; American contemporary etchings; work of New York School of Fine and Applied Arts.

**GEORGE H. BRODHEAD GALLERIES**—  
Feb. 15-28—Robert Fulton Logan.

**Saratoga Springs, N.Y.**

**SKIDMORE COLLEGE**—  
Feb.—Water-color exhibit from Downtown Gallery.

**Syracuse, N.Y.**

**MUSEUM OF FINE ARTS**—  
Feb.—Carl Peters.

**Akron, O.**

**AKRON ART INSTITUTE**—  
To Feb. 23—9th International water-color show.  
To Mar. 1—3rd annual Ohio Print Maker's exhibit.

**Cincinnati, O.**

**CLOSSON GALLERIES**—  
Feb.—Photographs, Frederick L. Cavally.

**TRAXEL ART CO.**—  
To Feb. 22—Paintings, C. S. Kaelin.

**Cleveland, O.**

**CLEVELAND MUSEUM OF ART**—  
Feb.—Mallinson silks.  
To Mar. 10—Laces; contemporary American prints.

**Columbus, O.**

**GALLERY OF FINE ARTS**—  
Feb.—Water-colors, David Snodgrass; Rockwell Kent bookplates; wood carving and ornamental wrought iron, Columbus craftsmen.

**Dayton, O.**

**DAYTON ART INSTITUTE**—  
Feb.—Opening exhibition at the new Art Institute Building.

**Oberlin, O.**

**OVERLIN COLLEGE**—  
To Mar. 12—Water-colors for colleges (A. F. A.).

**Oxford, O.**

**MIAMI UNIVERSITY**—  
Feb.—Phila. Water-color Rotary (A. F. A.).

**Toledo, O.**

**TOLEDO MUSEUM OF ART**—  
Feb.—Sculpture, Bourdelle; contemporary American prints.

**Youngstown, O.**

**BUTLER ART INSTITUTE**—  
Feb.—Work of Yarnall Abbott and Henry S. Eddy.

**Norman, Okla.**

**UNIVERSITY OF OKLAHOMA**—  
Feb.—Scandinavian-American Paintings.

**Toronto, Ont.**

**ART GALLERY OF TORONTO**—  
Feb.—Permanent collection of modern art; modern English etchings; water-colors from Cleveland School of Art; French moderns, Pruna, Gallibert, Mendes, Ebihara.

**J. MERRITT MALLONEY'S GALLERY**—  
Feb. 20-Mar. 20—Paintings, Robert W. Pilot.

**Portland, Ore.**

**PORTLAND ART ASSOCIATION**—  
To Mar. 3—Lithographs, Honoré Daumier.

**Philadelphia, Pa.**

**PENNSYLVANIA MUSEUM OF ART**—  
Feb.—2nd International exhibition of contemporary decorative art.

**ART ALLIANCE**—  
To Mar. 3—Annual exhibition of the Circulating Picture Club.

**Feb. 27-Mar. 17**—Paintings, Carl Schmitt.

**To Feb. 24**—Portraits, Leopold Seyffert.

**ART CLUB**—  
Feb. 27-Mar. 19—Fellowship of the Pennsylvania Academy of Fine Arts.

**C. PHILIP BOYER GALLERY**—  
Feb. 17-28—Etchings, Alfred Hatty.

**PENN. ACADEMY OF FINE ARTS**—  
"To Mar. 17—125th annual exhibition of oils and sculpture.

**PLASTIC CLUB**—  
Feb. 12-Mar. 4—Exhibition of lithographs.

**EDWARD SIDE GALLERIES**—  
Feb.—Exhibition of Hobson Pittman.

**UNIVERSITY MUSEUM**—  
Feb.—Latest collections from Ur of the Chaldees.

**Pittsburgh, Pa.**

**CARNEGIE INSTITUTE**—  
To Mar. 9—W. S. Stimmel collection; drawings, Pierre Bourdelle.

**To Mar. 6**—Paintings, Edward Bruce.

**Feb. 13-Mar. 13**—Associated Artists of Pittsburgh.

**Providence, R.I.**

**RHODE ISLAND SCHOOL OF DESIGN**—  
Feb.—Work by German school children.

**TILDEN-THURBER CO.**—  
Feb. 17-Mar. 8—Paintings, Anthony Thieme.

**NATHANIEL M. VOSE**—  
Feb.—Miscellaneous group of etchings.

**Charleston, S.C.**

**CHARLESTON MUSEUM**—  
Feb.—Work of E. I. R. Jennings.

**Chattanooga, Tenn.**

**ART ASSOCIATION**—  
Feb.—Post-modern French paintings.

**Memphis, Tenn.**

**BROOKS MEMORIAL GALLERY**—  
Feb.—Gladys Brannigan, Alice Judson, Sydney Dickinson, Sigurd Skou.

**ART ASSOCIATION**—  
Feb. 16-Mar. 1—Work by German school children (A. F. A.).

**Dallas, Tex.**

**HIGHLAND PARK GALLERY**—  
Feb.—Paintings, Maud Miller Hoffmaster.

**Feb. 19-Mar. 9**—Paintings, L. O. Griffith, Adele L. Brunet.

**PUBLIC ART GALLERY**—  
Feb.—Paintings, Jean Despujoles.

**Feb. 15-28**—Paintings, Birger Sandzen.

**Houston, Tex.**

**MUSEUM OF FINE ARTS**—  
Feb.—Oils, Joseph A. Fleck and Robert B. Vonnob; water-colors, Myron B. Chapin.

**HERZOG GALLERIES**—  
Feb.—Modern French art; etchings, C. F. Anderson.

**LITTLE GALLERY**—  
Feb.—Paintings, Theodore J. Morgan; loan collection, French paintings.

**Huntsville, Tex.**

**SAM HOUSTON STATE TEACHERS' COLLEGE**—  
Feb.—Paintings from 1929 winter exhibition of National Academy of Design (A. F. A.).

**Mexia, Tex.**

**WOMAN'S CLUB, CITY HALL**—  
Feb. 12-24—Southern States Art League "B" Circuit.

**San Antonio, Tex.**

**SAN ANTONIO ART LEAGUE**—  
Feb.—Paintings, Weyman Adams.

**ATELIER ART GALLERY**—  
Feb.—San Antonio Mission pictures.

**Ogden, Utah.**

**HOTEL BIGELOW GALLERY**—  
Feb.—Paintings by American artists.

**Salt Lake City, Utah**

**W. M. MCCONAHAY GALLERIES**—  
Feb.—Western paintings, John Fery.

**Rutland, Vt.**

**WOMAN'S CLUB**—  
Feb. 25-Mar. 1—Landscape Club's "B" circuit.  
Feb.—Old Masters, from Van Diemen Galleries; oils, Eustace Ziegler and Ernest Norling.

**Seattle, Wash.**

**A. E. SCHNEIDER GALLERIES**—  
Permanent—American and foreign artists.

**Madison, Wis.**

**MADISON ART ASSOCIATION**—  
Feb.—Water-colors and drawings, Derain, Seurat, etc.

**Milwaukee, Wis.**

**MILWAUKEE ART INSTITUTE**—  
Feb.—Exhibition of paintings.

**LAYTON ART GALLERY**—  
To Feb. 17—Paintings, Myron C. Nutting.

**Feb. 18-Mar. 12**—Water-colors, Arthur B. Davies.

**F. H. BRESLER GALLERIES**—  
Mar.—Modern etchings.

**JEFFERSON PAINTERS**—  
To Mar. 14—Exhibition of paintings, prints and drawings.

**MILWAUKEE JOURNAL GALLERY**—  
To Mar. 1—Oils by Wisconsin artists; "Cedarburg Cycle" of Francis Chapin.

**Oshkosh, Wis.**

**OSHKOSH PUBLIC MUSEUM**—  
Feb.—Antiques; linoleum blocks; lithographs, C. A. Seward.

## Have You a Ship?

The New Haven Railroad has entered the art market for the purchase of authentic paintings of 14 famous clipper ships, which are to be placed in the cars of the "Yankee Clipper," the company's new de luxe train. Difficulty was experienced in locating canvases historically correct and authentic in record concerning "Flying Cloud," "Surprise," "Stag Hound," "Great Republic," "Sovereign of the Seas," "James Baines," "Lightning," "Flying Fish," "Donald McKay," "John Bertram," "Red Jacket," "Northern Light," "Game Cock," "Dreadnought."

## Pessimism

The waves of stupidity never subside.—  
Le Baron Cooke, in "The Boston Transcript."

## A Review of the Field in Art Education

### Dean Bossange

Professor E. Raymond Bossange, chairman of the Department of Architecture at New York University, has been appointed the first dean of the university's College of Fine Arts, which was made an independent unit in 1927. For the past two years Dr. James Buell Munn, dean of the Washington Square College, had been its acting head. Professor Bossange, who has been connected with the university since 1926, has had wide experience as an educator and architect and is a member of the American Institute of Architecture, the Beaux Arts Society and the Architectural League. He was dean of the College of Fine Arts at Carnegie Institute for eight years and director of the Princeton School of Architecture.

At New York University in 1835 what is believed to have been the first chair of art instruction in an American institution of learning was established. Samuel F. B. Morse, one of the foremost American painters of his day and the inventor of the telegraph was the first occupant. After his death in 1872 the department was inactive until 1923, when it was re-established under the leadership of General Charles H. Sherrill, through the financial support of the Altman Foundation. At present the College of Fine Arts has ten departments under a faculty of 74. In addition, centers have been established in Europe, carried on in collaboration with local government schools, the Sorbonne and the Ecole du Louvre, in Paris, the University of Berlin, and the Ludwig Maximilian University in Munich.

### Forest Grant's Plan

In a letter to the editor of the New York Times, Miss Marion Gray Traver, distinguished monotypist, expressed her appreciation of the revolutionary system of



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art education which Forest Grant, director  
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## "Interpretation"

Students of the fine arts courses at Teach-  
ers' College, Columbia University, have just  
closed an exhibition of their work, which  
will be sent on a tour of American colleges  
next fall. Originality and the scrapping of  
routine formulas, with emphasis placed on  
art rather than artifice, were the character-  
istics of the show, according to the critics."If to some observers a few of the  
examples appear unorthodox," said Profes-  
sor George J. Cox, sponsor of the exhibit,  
"it should be remembered that methods of  
instruction in art today vary widely from  
old practices. The latter too often stressed  
only accurate representation and technical  
facility. Today such qualities are no longer  
valued unless they are subordinated to the  
larger demands of art. . . . The finer qual-  
ities of thought and feeling were usually  
submerged or obliterated by the old processes  
of teaching drawing."The modern artist contends that a photo-  
graphically accurate copy of a still life group,  
a landscape, or a portrait, can tell us only  
what everyday commonplace vision sees.  
But an artist's interpretation is invested with  
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### "Scholarship Style"

The exhibition at the Imperial Gallery of Art, London, of works submitted in competition for the 1930 scholarships of the British School at Rome brought this comment from the art critic of the London Times: "The first general impression of the paintings, following what has been seen before, is the rather discouraging one that there is now some danger of competitors cultivating a Rome scholarship style, to please the assessors. That the British School at Rome should stand for the classical tradition in art is natural and proper, but classical principles ought not to be confused with classical reminiscences. Take away the reflections of Piero della Francesca and Michelangelo from some of the designs, and there is not very much left."

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### The Answer

[Overheard at the Pennsylvania Academy]

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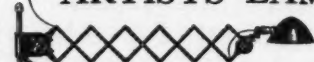
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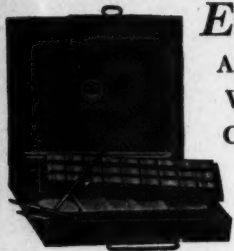
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The advertising columns of THE ART  
Digest have become a directory of dealers  
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## INDEPENDENT DEPARTMENT THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

CHAIRMAN:  
F. BALLARD WILLIAMS  
27 West 67th St., New York City

SECRETARY AND EDITOR:  
WILFORD S. CONROW  
154 West 57th St., New York City

TREASURER:  
GORDON H. GRANT  
137 East 66th St., New York City

OBJECT: To promote the interests of contemporary American artists

For membership, send check to Treasurer.

PROFESSIONAL MEMBERS, in every field of the visual arts—

AND ASSOCIATE PROFESSIONAL MEMBERS, art teachers, supervisors, writers, lecturers, and  
those in art work in museums and educational institutions.

LAY MEMBERS, all sympathetic to the development of art in America.

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tion to THE ART  
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A nation-wide art organization of American citizens. Membership in 47 states.

### VALUE OF PERSISTENT EFFORT

To the half-hearted we offer by way of analogy, this contribution from Mr. Arthur O. Townsend, president of the Montclair, (N.J.) Museum, and a lay member of the League's Legal Committee. Persistent effort in England in fighting against a fashion and a fraud that was prevalent there a century ago, changed for the better the whole fortune of British artists. Our problems in America today are different, but they exist. With the whole-hearted support of our members, the League should accomplish much, by patient, persistent effort for art in America, and for the American artist. Mr. Townsend wrote:

Your prospectus of "Aims and Aspirations" recalled to my memory a chapter in the art development of England, which may be of interest to you in this great undertaking.

Samuel Carter Hall, the eminent English publisher and patron of art, began the publication of the London Art Journal in 1838, and conducted it until 1880. In his autobiography, "Retrospect of a Long Life," London, 1883, Volume I, pages 339-364, Mr. Hall tells of the purpose and accomplishments of this publication. Appreciation of modern art was at a low ebb in Great Britain. The potential buyers of pictures—the great, prosperous middle class, working up to wealth—were eagerly buying enormous numbers of spurious "old masters" that were being turned out by the thousands at the continental art centers of Europe. The British painters were unrecognized and unsupported.

The Art Journal attacked the problem constructively by bringing the artists and the public together, and destructively to the importers and auctioneers of fake "old masters." Mr. Hall spent a fortune in this work, and in defending libel suits brought by the organized industry of importing and selling spurious pictures. His efforts were crowned with success in both directions, and the British painters of his generation owed and recognized a priceless obligation to him.

I will quote a few words from his biography, by way of summary (page 347):

"I commenced the Art Journal with a resolve that if I could not induce people to patronize British art, I would, at all events, prevent their buying 'old masters'—pictures not one in a hundred of which had ever been seen by the artist to whom it was attributed."

The extent to which the sale of imported pictures was carried on would scarcely be credited now. From 1833 to 1838 inclusive there were imported 45,642 pictures. . . . Out of 81,000 pictures (up to 1845) brought over, the number painted by masters to whom they were attributed possibly reached 200."

At page 355, after describing the culmination of his crusade in the libel suit of *Hart vs. Hall*, he writes:

"In brief, the nefarious trade expired from the date the report of the trial of *Hart vs. Hall* was promulgated. No merchant or manufacturer would look at a 'Raphael' or at a 'Rubens,' and dealers were compelled to dispose of their stock at little more than the cost of the frames."

"The result may be readily foreseen: from that day the harvests of British artists commenced to be gathered in."

Page 363: "I had convinced those who desired to possess pictures, as sources of never-ceasing home enjoyment, how safe and wise it was to obtain works by British artists and eschew those that were termed 'old masters.' . . . I have lived to see such pictures valued accordingly, and a thorough transfer of patronage to modern art."

### Dramatized Labels

At last something has been done for the average layman who, with only a little knowledge of art, wanders in and out of exhibitions trying to discover what it is all about, and who usually leaves knowing less about art than when he entered. The Philadelphia Art Alliance at its annual exhibition of the Circulating Picture Club inaugurated the practice of labelling each picture with a brief sketch of the artist and a few comments on the painting itself.

The task of your "Professional League" is not dissimilar in purpose—though the conditions of your crusade are quite different—from the one outlined, of one hundred years ago.

The field of the League comprises all the visual arts. With persistence, tolerance and patience, because conditions are modified but slowly.

The day can surely be made to come when the American people, privately and through their elected public officials will take great pride in acquiring American works of art.

\* \* \*

Members of the League are urged to pay their dues promptly.

\* \* \*

### OPEN FORUMS

With easy communication to all members, which this page now affords, the Executive Committee plans a series of Open Forum meetings in New York and in regional centers, for free discussion of subjects of interest and to enlarge our personal contacts and acquaintance with those who should be *sympatica* to one another because of common interest in the development of art in America.

\* \* \*

### CORRECT ADDRESSES WANTED

Will anyone knowing the present address of any of the following members be good enough to advise the Secretary:

Milo B. Denny, W. O. Swett, Jr., Wilbur Crane, Miss Grace Hobbs Johnson, Miss Martha Simkins, C. Harry Allis, Miss M. E. Marshall, Ernest Bruce Haswell, Miss Anita Willets Burnham, Frank E. Kirk, H. Diskor, Robert Spencer, William J. Potter, C. H. Heernan, Miss Irma Reisner, Miss Molly Fitzgerald, Wm. H. Miller, Harry Solon, Miles Sater, Albert Herner, Miss Nell Van Hook, Charles L. A. Smith, A. C. Goodwin, John J. Whelan, Harry B. Shope, Harry A. Vincent, W. Kenneth Watkins.

\* \* \*

### MEMBERSHIP EXTENSION

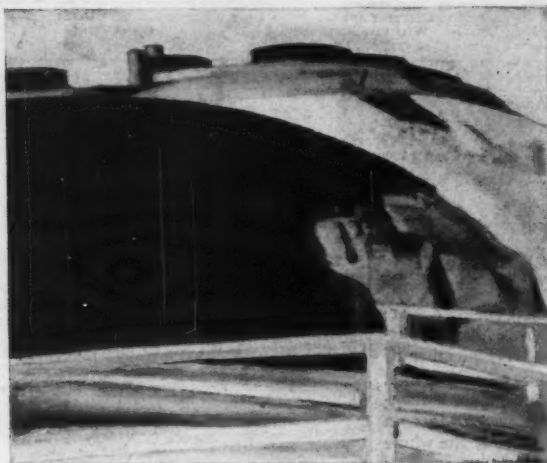
All workers in the visual arts, all friends of art in America, should be members of the League.

All that is necessary for immediate enrolment is to send name, address and check for annual dues (for correct amount see heading at the top of this page) to GORDON H. GRANT, Treasurer, 137 E. 66th St., New York, N.Y.

"Since art galleries were first established," said Clara R. Mason, executive director of the Alliance, "they have presented nothing much more than a colorful maze to the average layman. The names of the artists meant nothing to him; there was nothing to guide him to an appreciation of a painting. Under our new system of labelling we have dramatized each picture for him; we believe that the labels will excite his interest, stimulate his imagination and build up in him a real art appreciation."



## Santa Cruz Holds Its "State Wide" California Exhibition



Pastel "Martinez," Michael Baltefal-Goodman.



Water-Color, by James FitzGerald.

California artists and art lovers are making a valiant effort to create a self-supporting indigenous art movement in the state. Artistically, both as to modernism and conservatism, the paintings and sculptures have nothing to fear from the East. This is demonstrated year after year at the annuals held in San Francisco, Los Angeles, Vallejo, San Diego and other cities. The effort is to create connoisseurs and buyers. The

newest of these exhibitions is the "state wide" by the Santa Cruz Art League, a selection from which is sent on tour. The third annual, according to California critics, is better than either of its predecessors.

William Ritschel of Carmel won the first prize in oils with his "Glorious Pacific," and Dorothy Dowaitt of Whittier was second with "Professor of Engineering." The first water-color prize went to James FitzGerald of Monterey for a group, and second to

Wallace Harrison of San Francisco. First in pastel was awarded to Michael Baltefal-Goodman of Berkeley for "Martinez" and second to William P. Silva of Carmel for "Under the Cliff."

The artists who won special mentions were: Oils—Paul Lauritz, Jeanette Maxfield Lewis, Florence Allison Swift, Millard Sheets, E. Carlton Fortune. Water-colors—Armin Hansen, Millard Sheets. Pastels—Catherine Seideneck, E. A. Tremaine.

### Discrimination?

The artists of California are firmly convinced that they are discriminated against by the big art exhibitions of the East, notably the Carnegie International. Canada seems to have the same sort of transcontinental feeling about exhibitions. The "All-Canadian" annual is now under way at the National Gallery of Art in Ottawa [see another page], and western Canada feels itself slighted.

"Not a single chartered art association in British Columbia was notified of this exhibition," says the Vancouver *Sun* in an editorial, "with the exception of the British Columbia Society of Fine Arts which secured its notification upon direct inquiry at Ottawa."

"By what authority does the National Gallery thus discriminate against the many fine artists of British Columbia? It has been apparent in the past that National Art Gallery officials have never gone out of their way to accommodate British Columbia in art matters. As a matter of fact, National Art Gallery officials have confined their attentions pretty well to a little coterie of impressionists, mostly resident in the East."

"Even though the National Art Gallery cannot hang even half of the pictures it already owns, yearly Government grants have been devoted to the purchase of more pictures rather than to the more profitable purpose of circulating those pictures among the people of Canada at the least possible cost."

"The National Art Gallery belongs just as much to the man on the street in Vancouver as it does to the dizziest modernist in Ontario. It is the property of the people of Canada—the people of British Columbia."

"To discriminate against and to slight

British Columbia artists in this exhibition is to establish the certainty that the officials of the National Art Gallery are failing to fulfill their proper function of encouraging art in *All Canada*."

### \$400,000 for a Seurat

The Chicago Art Institute is declared to have refused an offer of \$400,000 made by a French syndicate for Georges Seurat's painting, "Sunday Afternoon on the Grande Jatte," now in the Birch-Barlett collection. The picture is unusually large and is one of four similar canvases by Seurat, all of which are now in museums, three abroad and one in Chicago.

Seurat died still a young man, leaving a heritage of art noteworthy more for quality than quantity. During his student days at the Beaux Arts, he frequented the museums as much as his own classrooms, making a scientific study of the line, composition and color of the Old Masters, the Orientals and the contemporary painters. In this way he developed a theory of rhythm and composition and a color scheme with which he achieved his results.

### "Henri and His Friends"

Robert Henri and His Friends will be the title of an exhibition to be held concurrently with the annual All-American show in April at the Detroit Institute of Arts. The "friends" are: Bellows and Prendergast, now dead, Sloan, Speicher, Lawson, Luks, Glackens, and Davey. After much persuasion, Mr. Sloan promised to speak (not lecture) on the opening day.

At the All-American show no attempt will be made to offer a cross-section of American painting as in former years. Only 25 or 30 picked artists will be represented, each contributing two or more works.

### Rhythm in Hawaii

"The 7," an organization of women artists in Hawaii, will hold their second annual exhibition April 1-13 at the Honolulu Academy of Arts. They are Madge Tennent, Juanita Vitousek, Katherine McLane, Juliette May Fraser, Bim Melgaard, Adelaide Morris and Genevieve Lynch.

Miss McLane, head of "The 7," was interviewed by the Honolulu *Star-Bulletin* concerning a "Still Life" she has painted for the show. After close questioning, she admitted that, having arranged a delightful bowl of over-ripe fruit in an organized rhythm for painting, she first ate the fruit and then painted her picture, feeling that she thus got the form of the still life more into her system than in the old-fashioned method advocated by Michelangelo and others.

The artist declined to state what the fruits were. "It doesn't matter," she told the *Star-Bulletin*. "The organized rhythm is the thing."

### An Oasis in the Ocean

The well-known English painter, Heath Robinson, is painting the Mural to be placed over the cocktail bar in the new Canadian Pacific Liner, "Empress of Britain." Sir John Lavery is doing the decorations for the ballroom, Frank Brangwyn for the dining room and Edmund Dulac for the smoking room.

### A Canny Scot

"One well-known Scot, who exhibited a particularly dark canvas at this year's Academy, prefers glass to varnish for his picture. He claims that no woman will come to admire it unless she has the added attraction of seeing her own reflection."—*Exchange*.

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